New York Fashions Number

VOGUE

October First, 1919
Price 35 Cts



The Vogue Company
CONDÉ NAST, *Publisher*



CREME OIL

THE CREAM OF OLIVE OIL SOAPS

—made of Nature's choicest oils, allays irritation and corrects the roughening effects of Autumn winds. The rich, creamy lather soothes while cleansing thoroughly—leaving the skin soft and delightfully refreshed.



PEET BROS. MFG. CO. KANSAS CITY, SAN FRANCISCO



In Demand in the
Silk Department

Kitten's Ear Crepe
REGISTERED

A soft-lustre crepe-satin with unusually beautiful draping qualities.

Georgette Satin
REGISTERED

A fabric of unsurpassed richness of texture with a body that lends itself particularly well to tailoring.

Paulette Satin
REGISTERED

A lighter weight satin than Georgette but of an equally beautiful quality and finish.

Paulette Chiffon
REGISTERED

"The guaranteed chiffon with the mellow finish." showing all the new plain colors and a distinctive range of floral prints.

Leaders in the
Woolen Department

Kordovan Duvetyn

A feather weight velvety fabric for coats, suits, capes, frocks and millinery.

Gloveskin Duvetyn

Another soft, light weight duvetyn with all the beauty of quality and finish that have made duvetyns popular.

Cheruit Twill
REGISTERED

An ideal fabric among worsteds for tailored wear.

Haas Brothers

producers *of*

Distinctive Dress Fabrics

Feature as their newest silken fabric for Fall and Winter 1919--

Kitten's Ear Brocade

a bewitchingly supple fabric for evening wear; equally alluring for the afternoon frock.

"Kitten's Ear Brocade" has the same rich texture as "Kitten's Ear Crepe" plus a self-color brocade pattern, on a lustrous ground.

FIFTH AVENUE, NEW YORK

VOGUE
Oct. 1st, 1919

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Vol. No. 54, No. 7
Whole No. 1128



On your return

from Seashore or Mountains you will find awaiting you a very choice and improved assortment of

"Onyx" *Hosiery*

not only for the children returning to school, but for the older folks as well—in every desirable quality and conceivable style at interesting prices.

To be found at desirable shops

Emery & Beers Company Inc.

Sole Owners of
"ONYX" and
Wholesale
Distributors

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

THE AUTUMN SUIT BLOUSE SUITS MANY OCCASIONS



61

61—Georgette crepe blouse over chiffon lining. Real filet lace and hand embroidery increase its attractiveness. Brown or navy trimmed with bisque; taupe or black with white.

19.75 Tax .48

Price 20.23
Including Tax



63

63—A new variation of the over-blouse; of Georgette crepe in artistic color combinations. Kingfisher blue over bisque, navy over jade, taupe over Mikado. 15.00



65

65—In the effectiveness of the embroidery in self color silk and beads both front and back, lies the beauty of this Georgette blouse. In navy, brown, taupe or black over bisque Georgette.

24.50 Tax .95

Price 25.45
Including Tax

67

67—Softly pleated over-panels front and back are the new style notes in this Georgette blouse; girdle of gold brocade. Hand embroidery outlines neck. In navy, brown or black.

24.50 Tax .95 Price 25.45 Including Tax

69

69—Its color scheme and scintillating bead trimming are responsible for the beauty of this overblouse, of crepe chiffon, in taupe or navy over Mikado, brown over coral, or black over copen; also all black.

39.50 Tax 2.45 Price 41.95 Including Tax



71

71—Crepe meteor over-blouse designed on basque lines commends itself for its color combinations and the embroidery in silk and gold threads. In black or navy combined with copen, brown with deer, or navy with jade.

29.50 Tax 1.45

Price 30.95
Including Tax

FEMININE
WAIST SHOP
Third Floor

New Suits for Autumn



LOESER'S

A Store of Moderate Costs

IN six decades of distinguished service to a clientele whose elegance is famed, to Loeser's has accrued one unique distinction.

This is the distinction of *moderate price.* The conservatism of an institution that ranks as one of America's fine old stores has not permitted the higher scale of prices which its clientele and standing would justify.

For sixty years Loeser's has been known as a store of reasonable price. It is still so known today—and with never more justice.



Suit, $59.50
Hat, $18.85
Beaded Bag, $46
(Tax Included)

A

A—It kept a secret up its sleeve, this coat, and that was the novel and distinguishing way in which it perched those two buttons on its pockets. In navy, brown, infantry blue, heather, purple and oxford. ***$59.50***

HAT in wine plush, black satin facing, wine velvet quill. ***$18.85*** (incl. tax).

B

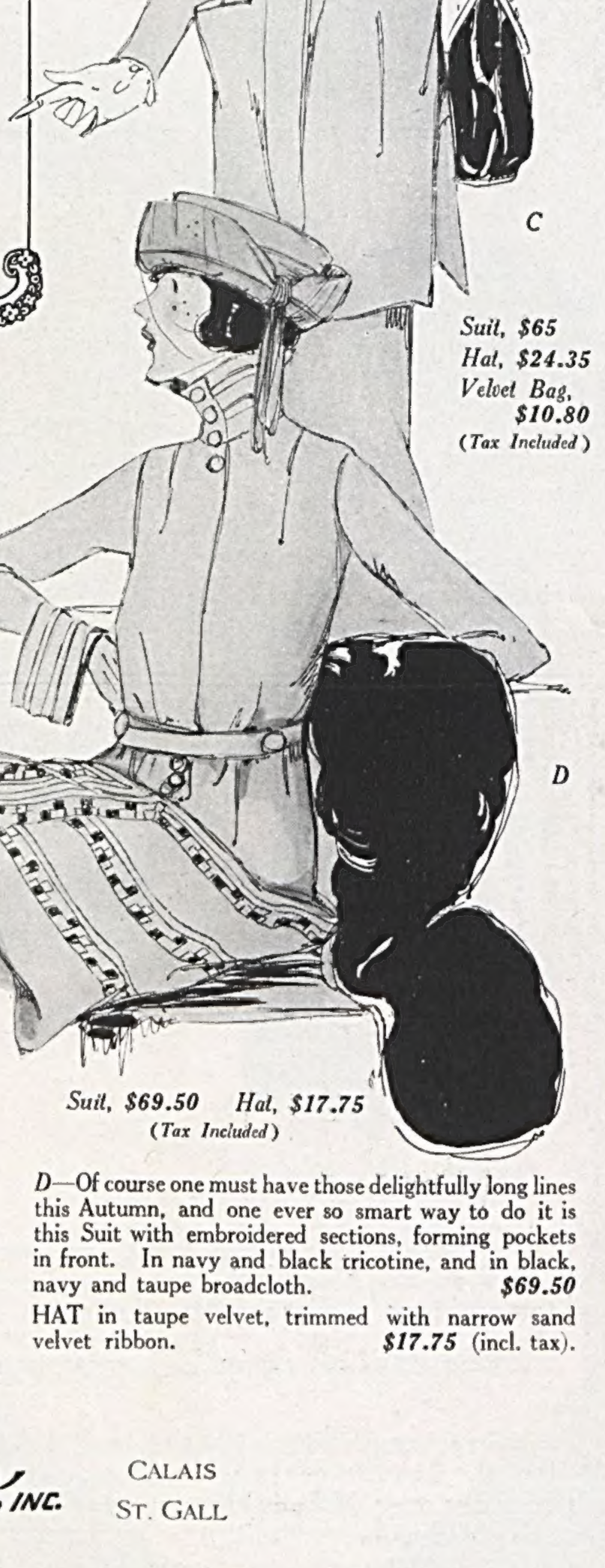
Suit, $79.50
Hat, $23.25
(Tax Included)

B—This smart Suit shows a panel back and unusual self-colored embroidery repeating itself on the skirt pockets. In black, navy, brown, purple and green. ***$79.50***

HAT in black velvet, black fancy on side, ***$23.25*** (incl. tax).

C—When it came to being smart, the belt considered going half way, and then stopped on either side of a panel back in this graceful Suit. In chaudron, brown, maduro, navy, black and plum duvet. ***$65***

HAT in mahogany velvet, taffeta facing. ***$24.35*** (incl. tax).



C

Suit, $65
Hat, $24.35
Velvet Bag, $10.80
(Tax Included)

D

Suit, $69.50 *Hat, $17.75*
(Tax Included)

D—Of course one must have those delightfully long lines this Autumn, and one ever so smart way to do it is this Suit with embroidered sections, forming pockets in front. In navy and black tricotine, and in black, navy and taupe broadcloth. ***$69.50***

HAT in taupe velvet, trimmed with narrow sand velvet ribbon. ***$17.75*** (incl. tax).

The above models forwarded to any address

PARIS
NOTTINGHAM

Frederick Loeser & Co. INC.

CALAIS
ST. GALL

BROOKLYN - NEW YORK

Established 1860

BONWIT TELLER & CO.

Paris
19 Rue d'Antin

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE AT 38TH STREET, NEW YORK

The Art of Corsetry

That elusive charm termed "style" is achieved only by the highest art in correct corsetry. It dominates all corset models made exclusively for Bonwit Teller & Co., by celebrated French designers or in collaboration with our own expert corsetieres.



OLGA



SUPREME



CLERETÉ "SPECIAL"



BRASSA



CLERETÉ B



SYLPHINE

ZELPHA — Bandeau of allover lace.
Exceptional value 1.50

OLGA—*French Hand Made Corset* of "non-stretchable" flesh silk Jersey cloth; dainty with Val lace and ribbon rosebuds. Only one stay at either side gives the perfectly straight lines. Sizes 23 to 32.
39.50 War Tax *3.45* 42.95

SUPREME—*French Hand Made Corselette* of "non-stretchable" flesh silk Jersey, without front opening; thread lace and ribbon rosebuds trimmed. Artfully designed to give the uncorseted effect. Sizes 22 to 32.
25.00 War Tax *2.00* 27.00

BRASSA—*Combination Confiner and Camisole* especially designed to wear with the French Corselette (*Supreme* illustrated). Made of net and rose patterned lace; ribbon embellishments. Sizes 32 to 44.
6.95 War Tax *.20* 7.15

CLERETÉ "SPECIAL"—*Corset for Full Figures;* of striped or figured Roman cloth, low top and long line below waist give the desired flat back. Sizes 24 to 38. *15.75* War Tax *1.08* 16.83

CLERETÉ B—*Low Top Corset* of fancy silk broche designed to confine the thighs and lower hips, giving a straight line down-back. A special garter arrangement. Sizes 23 to 36.
16.50 War Tax *1.15* 17.65

SYLPHINE—*Satin Flowered Broche Corset* with medium long, very narrow skirt, three bands of elastic at top. A special garter arrangement holds the corset down at back. Sizes 22 to 32.
8.50 War Tax *.35* 8.85

Gimbel Brothers

32nd St.—Broadway—33rd St.—New York

Gimbels Intimate Acquaintance with Paris Fashions

brings to you these Coats as an index of the superb stocks of Outer Garments always here at Moderate Prices



(*A*) Black Plush Coat with Ringtail Opossum Collar

Follows the fashion of fur coats, and is in the sports length, with raglan-set shoulders and full-flaring cape back which may also be made snugly fitted by the long belt.

Warmly interlined and lined with pussy willow silk.

$79.50

(*B*) Silvertip Bolivia Coat with Collar of Nutria

With the smart tailored lines that give youthfulness of silhouette and fit perfectly.

The big fur collar is softly draped into shawl revers to be worn open or closed.

Interlined and lined with silk peau de cygne.

Taupe, reindeer, brown. **$89.50**

(*C*) Draped Evening Wrap of Silk Plush

An enveloping wrap with tapering silhouette from the butterfly sleeves with their sling cuffs to the narrow twin panels in front.

A big, shirred cape collar buttons at the throat—a charming frame to the face.

Colorings are rose, gold, purple, royal blue.

$69.50

(*D*) Coat of Velours de Nord with Skunk Opossum Trimming

A "dressy" coat that will be distinctive for many exacting occasions and also serve well for utility wear.

The skunk opossum trimming is of soft, specially selected skins.

Warmly interlined; and lined throughout with silk peau de cygne. **$135**

(*E*) Cashmere Velours Coat with Raccoon Trimming

Sleeves and back are one, so the smart sloping shoulder-line is achieved together with a graceful cape back.

The big cape collar and high cuffs of raccoon are of skins specially selected for their softness and handsome marking.

Warmly interlined; and lined with pussy willow silk.

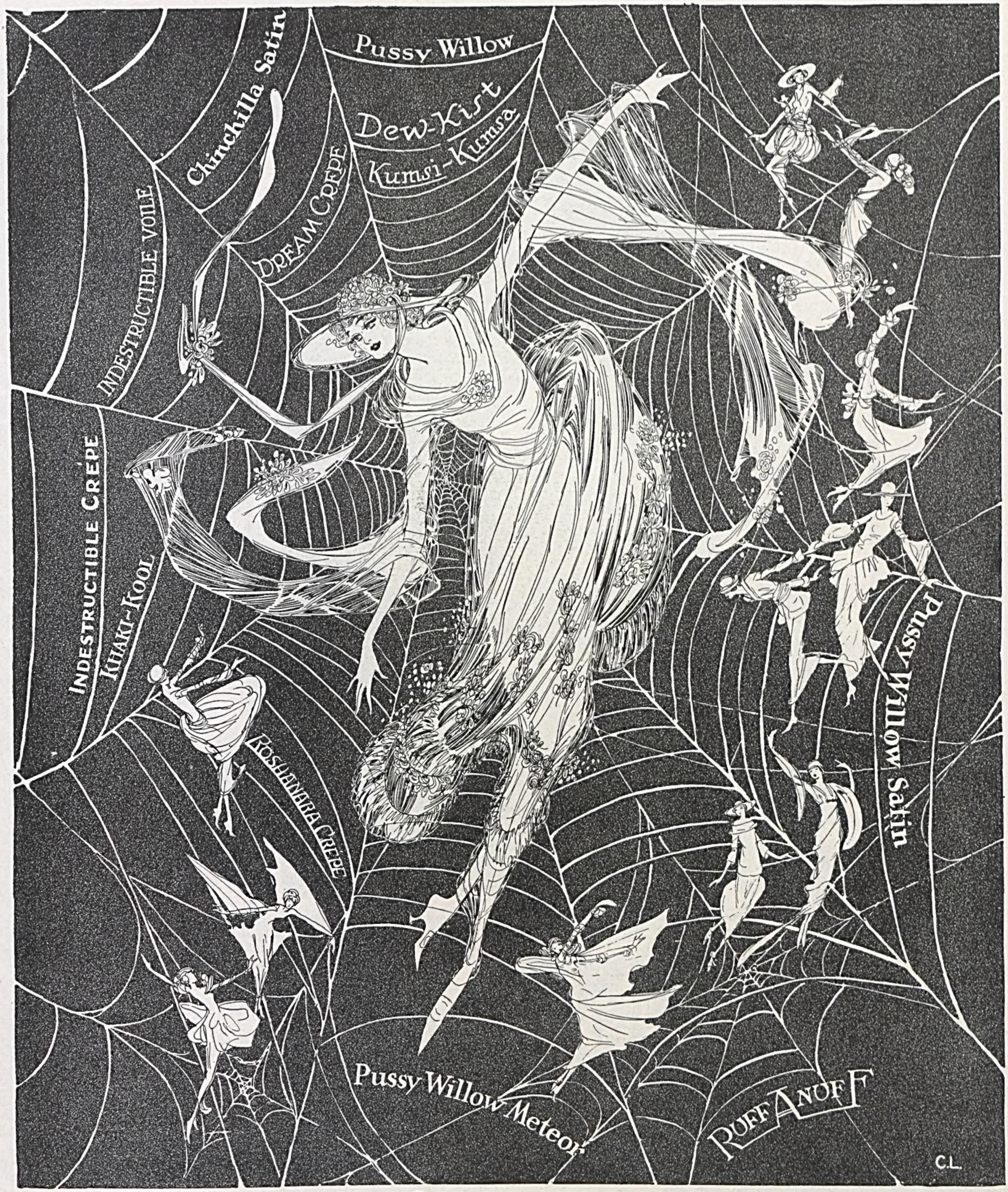
Reindeer, taupe, brown, navy.

$135

Sizes 34 to 44.

Women's Fashions Salon

Gimbels Third Floor



"In the Web of Fashion"

MALLINSON'S

Silks de Luxe



Portrait courtesy of Miss Lenore Ulric

MILGRIM

SUITS · DRESSES
GOWNS · FURS

MILGRIM MODELS set new standards of beauty with an individuality that is distinctively their own.

No model is genuine without the Milgrim label. We shall be pleased to inform you of the one exclusive shop in your city privileged to feature Milgrim Models.

H. MILGRIM & BROS. INC.
BROADWAY AT 74TH STREET - NEW YORK
PARIS LONDON FLORENCE



Modes Acclaimed by Paris!

For weeks and months the eyes of fashion-adoring women have been turned to Paris. Everyone has predicted that the Spirit of Victory would be magnificently interpreted by the famous French modistes and couturiers in their fashions for Autumn and Winter. The predictions have come true!

Coin de Paris
Presents These Paris Fashions

Is there a more fitting background for them than this untranslated Corner of Paris? Our *premiere modiste* personally selected this small display of hats, handbags, blouses, negligees, lingerie and accessories—they are the Modes which the Parisiennes themselves will adopt. We wish to emphasize that they are not the first and undeveloped ideas of Paris.

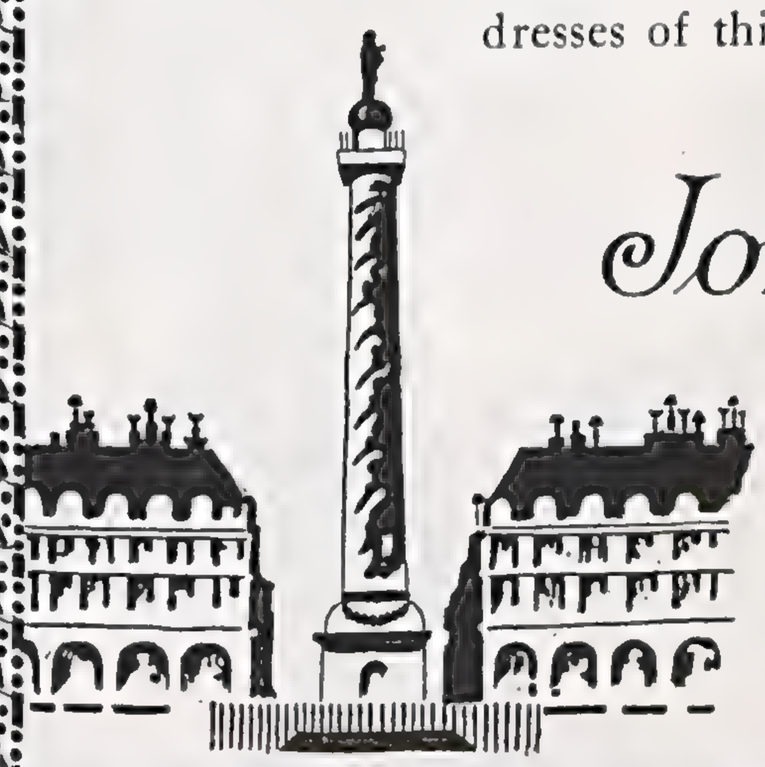
In addition there are hats by Marcelle Demay, whose modes are presented exclusively by the Wanamaker Store.

Women who have been accustomed to having hats built to express their own individuality by modistes in Paris tell us that the similar service rendered by Coin de Paris is unique in America. These hats, also reproductions of the Paris models, are executed at moderate prices.

Our *premier tailleur* has also just returned from Paris. The collection of models which he has brought with him is distinctive. But what is of even greater importance is the fact that he builds suits with the inimitable French silhouette. These made-to-measure suits are at conservative prices.

The Dressmaking Salons, Au Quatrieme, announce a new fashion service — custom-fitted dresses in exclusive models (created by our own master designer) at prices much below the usual quotations for dresses of this superior character.

Fourth Floor, Old Building



John Wanamaker

New York



SUITS *of* Individuality

Presenting some of the exclusive styles for the season 1919-20.

Materials, details of collar and cuffs, and nicety of tailoring are representative of our fall showing.



A.—Wool Velour Suit, developed in the finest quality. The pockets of the jacket are repeated in the straight-line skirt. Jacket lined throughout with Peau de Cygne. Black, navy blue and Madura brown. $60.00

B.—Walking Suit of Wool Velour, strictly tailored, with convertible collar. Button-trimmed. Lined with Peau de Cygne. Black, brown, navy and taupe. $35.00

C.—Fur-collared Suit in Broadcloth, or Wool Velour, trimmed with silk chain-stitching. Collar of Nutria or French Seal. Black, brown, plum or taupe. $50.00

D.—Distinctive Suit in Tricotine or Suede Tricotine,—an adaptation of an Imported model. One of the very new lengths in jackets is featured. The coat is lined throughout with fine shot silk. Small tailored pockets in coat and skirt are braid-bound. Strap-belt of leather bound with braid. Black, navy blue and Madura brown. $125.00

E.—Silvertone Suit in Oxford, brown, Burgundy and taupe. Same model in best quality Wool Velour Brown, navy, and black. $65.00

F.—Broadcloth Suit with smart tucked panels at sides of jacket. Hand-made button holes. Sealine collar. Black, brown, taupe, plum or navy blue. $45.00

ABRAHAM AND STRAUS

BROOKLYN, N. Y.



Youthfully Revealing the Season's Mode for the Miss

WITH a refreshing difference Paris has decreed this season's mode. The length and width of the skirt, the line of the back, the details of design—all are new and most interesting.

From the most famous Parisian couturieres have come the styles interpreted in *Lord & Taylor* apparel. Each model is a charming revelation of that consistent blending of authentic fashion, perfect tailoring and moderation of price that has distinguished *Lord & Taylor* for almost a century.

The models portrayed on this page convey charming glimpses of the new silhouette developed in new fabrics and new shades, and especially adapted for the younger set.

Mail Orders receive the same careful and prompt attention that would be shown you in person.

40—This delightfully different afternoon frock of navy Tricotine decidedly favors the Chinese vogue. The over-blouse elaborates upon the subject with rich silk braid embroidery. Sizes to 18 **$55.00**

41—A smart top-coat of Peach-bloom that prepares for wintry weather with a great collar and deep cuffs. Brown, beaver, navy, rooky, faisan. Sizes to 18 **$75.00**

42—Charmingly youthful suit of Velour in brown, navy or reindeer. The double belt gives a slight blouse effect. Collar is of seal. Sizes to 18 **$59.50**

43—It would be difficult indeed for a suit to achieve more smartness than this graceful model of Velour with its seal trimming and modish cartridge plaits. Brown, navy and reindeer. Sizes to 18 **$55.00**

44—Navy Tricotine starts a slim and simple career in the skirt of this delightful afternoon dress, but varies matters by having its tunic beautifully embroidered with silk braid. Sizes to 18 **$55.00**

Lord & Taylor

38th Street FIFTH AVENUE 39th Street
NEW YORK

Trousseaux



The Autumn Bride

her every wish every fancy will be realized — be the Wedding simply or elaborately planned

Joseph

Milliners
Dressmakers
Furriers

632 Fifth Avenue
Opposite Cathedral
New York



KNOX *Sailors and Sport Hats for Women*

FOR many years Knox has been producing the very finest of silk hats for men—the same skilled hands have produced the silk sailors and "hatters' plush" sport hat for women. Makers of styles as well as fine hats, they have produced a score of new models. Styles which are safeguarded in their exclusiveness by the inimitable Knox workmanship and materials.

KNOX WOMEN'S COATS
KNOX SPORT BLOUSES
KNOX SPORT SKIRTS
KNOX SPORT SUITS

A Catologue will be sent upon request

KNOX HAT COMPANY

Incorporated

452 FIFTH AVENUE 161 BROADWAY
NEW YORK

And at Knox Agents In Other Cities



New Fifth Avenue "America's"

From the six enormous skylights in spacious showrooms on the Fifth basement, this new establishment reached in the scientific production,



No. 46 Prince Street
1863—1881



Broadway and Bleecker St.
1881—1883



Nos. 11-13 W. Houston St.
1883—1890

IT has taken just six years more than half a century for "America's Leading Furriers" to clear the trail between the great wildernesses where the trappers work and a Fifth Avenue location fitted in every way to be the world's headquarters of fashionable furs.

The new home of H. Jaeckel & Sons, Fifth Avenue at Forty-fifth Street, is a revelation to the fur world of how completely a building and its furnishings may reflect the highest development of the industry of which it is the head.

* * *

To the passer-by in a Fifth Avenue 'bus, or to the woman who alights from her automobile at the marquee entrance in Forty-fifth Street, the history of furs which furnishes the rich background of this house may be of secondary interest.

That this is the acknowledged center of furs stands first.

Yet the fact that the first sealskin sacque ever made in this country was produced by the establishment with which the founder of this house was connected during the Civil War, furnishes a perspective that is valuable in determining the confidence you place in your furrier.

* * *

A pattern of that original sealskin sacque has been lately reconstructed and is on exhibition in the beautiful new showrooms of H. Jaeckel & Sons. From it to the wonderfully luxurious, enveloping wrap of Siberian sables, fit for the richest woman in the world, there has been a span of development that has sent the furriers of this house to the ends of the earth for the world's choicest skins and its designers to long periods of residence in Paris where they are annually in close collaboration with the foremost French designers of women's apparel.

* * *

The house was founded during the Civil War, in a modest way, by Hugo Jaeckel, at a time when mink was the fur of fashion and Alaska seal was just beginning to enjoy the popularity which soon afterward placed the sealskin coat as the standard of elegance.

Frederick W. Jaeckel, the father of the present head of the house, was at that moment in the Union Army, with which he spent three years in the service of his country.

In 1878 a partnership was formed under the name of Duncan, Asch & Jaeckel. Hugo Jaeckel was the practical furrier of the firm, Mr. Asch being the office man and Mr. Duncan having charge of sales.

* * *

Being a furrier in those days meant merely being an expert in the judging and handling of skins. The combination of the art of the tailor with that of the furrier had not yet been effected, but H. Jaeckel began to devote more attention to the adaptation of the fur to the fashion for which it was intended than any other furrier had ever done.

* * *

He made yearly trips to Europe in search of skins, familiarizing himself thoroughly with the world's sources of supply, and did not neglect the great fur resources of America. Within a few years he became a well known figure at all fur centers and gradually came to be regarded as one of the international authorities on skins.

The young firm continued in a path of progress which attracted the attention of business men until 1880, when Mr. Duncan died. As the business grew the house changed its location from time to time, gradually coming further up-town. In 1886 Mr. Asch died, again leaving Mr. Jaeckel alone in the business, until three of his sons—each trained by years of experience in separate branches of the great work—assumed their positions as members of the leading fur organization of America.

* * *

How the world has changed, since the days of that first sealskin sacque! The sable and the mink, the chinchilla and the caracul, the fox and the ermine—even the lowly muskrat, have all grown fewer and fewer, and the demands of fashion ever more rapacious!

There was a time when this concern bought three thousand dozen chinchilla skins in one purchase—probably more than the world's stock today.

MEMBERS OF THE ORGANIZATION OF H. JAECKEL & SONS

H. Jaeckel, Sr., the founder of the house, needs no introduction to people with knowledge of furs. He is known from New York to San Francisco—in Paris, London and Petrograd as well, as an authority on furs.

H. Jaeckel, Jr., is in charge of the production of the house, and has the very important work of transforming the skins into the H. Jaeckel & Sons models, which have been the means of giving to this establishment the acknowledged position of "America's Leading Furriers."

Richard Jaeckel, another son, in charge of the sales of the house, has an intimate acquaintance with the demands of the moment in New York and Paris, and is personally known to most of the fur buyers of the country.

Walter F. Jaeckel, in charge of the "peltry," is one of the world's leading experts in the selection and care of skins. His fur education began in New York under his father, and was completed in Europe and Siberia. The great fur-producing countries and fur centers—Irbit, Nishny and Nowgoroda—are to him not merely places on the map, but spots that he visualizes from frequent personal experiences.

Home of "Leading Furriers"
Established 1863

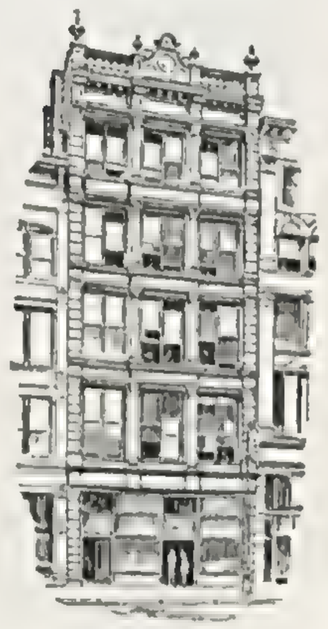
the roof, giving every cutter the North light, to the Avenue level and the cold storage vaults in the of H. Jaeckel & Sons marks the furthest point yet showing and preservation of fashionable furs



Main Show Room on the Street Floor of the New H. Jaeckel & Sons Building.



No. 20 Waverly Place
1890—1898



No. 37 Union Square
1898—1908



Nos. 16-20 West 32nd St.
1908—1919

There was also a time when H. Jaeckel & Sons bought and manufactured one-third of the seal catch of the world—when sealskin was at the height of its popularity.

London and Leipzig were then the proclaimed fur centers of the world, but the late World War shifted the fur capital to New York and moved the great skin sales to New York and St. Louis.

Merchants and fur manufacturers from Argentine and Brazil who made yearly trips to Paris to secure the fur models of latest fashion today come to New York—the leading house of South America having made a five-year contract with H. Jaeckel & Sons for the use of their styles, as the internationally accredited models of authority.

* * *

Today the art of the tailor and the gown-maker has been thoroughly wedded to the art of the furrier. For a dozen years the work of H. Jaeckel & Sons' designers in Paris, in conjunction with the great designers there, has been the determining influence in fur fashions, in Paris as well as New York. After completely studying the season's trend in styles, the adaptation of furs to those styles has been admirably accomplished, both as to the furs selected and the fashion lines adopted.

* * *

There is a "feel" to the furs, instantly recognized by the fur experts of the H. Jaeckel & Sons organization; and there is a "feel" to the styles, instantly recognized and nicely brought out by the designers of the house. It is in this combination of effort that the work of this house is supreme.

* * *

You are cordially invited to visit this new Fifth Avenue home, constructed to give an ideal setting to this business and to conserve the convenience of the metropolitan public. An entire building has been designed to serve its purpose perfectly, offering in retail and wholesale show rooms, effective lighting, designers' studios and work rooms, and cold storage vaults, all that ingenuity and liberal outlay could procure—at one of Fifth Avenue's most prominent corners.

The Opening Exhibition of Fall Styles has been prepared to be in every way commensurate, in extent and quality, with the new building—the greatest that has ever been presented—including a noteworthy new department of Fur Trimmed Evening Wraps and Coats of leather and the world's finest wool fabrics.

H. JAECKEL & SONS INC.

Fifth Avenue at Forty Fifth Street
New York

A new Vérité suit that everyone will admire



"Dear Verite," wrote Mrs. K———, "One scarcely knows how to express one's surprise these days to find such *stunning* suits and coats as your Verite ones—with all the dainty touches and little luxuries we women love—and yet at prices I felt I could afford without taking more than my share of the family budget in these high-cost-of-living times! Everybody says I never wore *anything* so becoming, and I thought I'd write you a little word of praise—and *gratitude!*"

THE wonderful Verite quality and style make charming new friends for us every day. Have you seen the new Fall silhouette in Verite suits and coats? There is one store near you that sells Verite. Be sure you look for the label. It is your safeguard of sound quality and correct style. If no store near you is listed below, write us a note. We'll see that you are supplied and also send you a handsome portfolio of new Fall and Winter models.

Prices range from $50 to $85, according to materials.

No. 672.—This beautiful new suit of Duvet Superior is the hit of the season. A very attractive feature of this suit is the tucked back and front with novel double string belts crossing in back and disappearing into the stunning new pockets. Large flare collar can be worn open as well as closed. All silk lined and interlined. Exceptionally smart skirt designed to correspond with jacket.

Vérité

This label in every Verite garment

VÉRITÉ, 11 East 26th Street, New York City

ATLANTA, GA.
J. Frohsin
ADA, OKLA.
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ALEXANDRIA, LA.
Simon Bros. Ltd.
AMARILLO, TEX.
Montgomery Bros.
ANDALUSIA, ALA.
J. W. Shreve & Co.
ANNAPOLIS, MD.
The Fashion
ARDMORE, OKLA.
Henry Baum
ATCHISON, KANS.
Salzer's Style Shop
BEAVER FALLS, PA.
M. I. Browm
BENNINGTON, VT.
A. Drysdale & Son
BRISTOL, TENN.-VA
Wood-Nickels Co.
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Alexander's Fashion S
BROOKFIELD, MO.
Calhoun. Halliburton D. G. Co.
BROWNWOOD, TEX.
Hemphill-Fain Co.
BUFFALO, N. Y.
L. L. Berger
CANTON, OHIO
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CAPE GIRARDEAU, MO.
Buckner, Ragsdale Clothing Co.
CARROLLTON, KY.
Howe Bros.
CEDAR FALLS, IOWA
Bennison Bros.
CEDAR RAPIDS, IOWA
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COFFEYVILLE, KANS.
Wells Bros. Com. Co.
COLUMBIA, S. C.
The James L. Tapp Co.
CYNTHIANA, KY.
J. T. Reynolds & Co.
COLUMBUS, MISS.
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COLUMBIA, TENN.
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DANVILLE, ILL.
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DULUTH, MINN.
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DYERSBURG, TENN.
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Send for illustrated style book 25



'TENSHUN!



Every man who served his country in the Army, Navy or Marine Corps during the great war!

The Stars and Stripes, which was the true voice of the A. E. F. from the early training days until the signing of the Peace Treaty, then went out of existence, but the soldiers who wrote and drew 90 per cent. of all the material published in *The Stars and Stripes* did not scatter, each with his $60 bonus. They have kept close formation to edit a new magazine which is called

THE HOME SECTOR

A WEEKLY FOR THE NEW CIVILIAN

CONDUCTED BY THE FORMER EDITORIAL COUNCIL OF

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This new weekly, which makes its first appearance September 17th, will interest all red-chevron Americans because it is lively with

Baldridge's wonderful drawings—Wallgren's hilarious cartoons—Untold stories of the war—Tidings from all the old Yank sectors in France, Belgium and Germany—Several pages of humor, and

SERVICE, a department which will be placed at the disposal of the former service man to answer all questions pertaining to war-risk insurance, Liberty Loan bonds, back pay, travel pay, bonuses, pensions, legislation—state and national—and the dozens of other questions now perplexing former soldiers and sailors. ***Ask Service.***

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Models of charming individuality that accentuate the graceful lines of the new silhouette. The richness and beauty of the soft finished materials are emphasized by lavish trimmings of rare and luxurious furs

The Values Are Most Extraordinary



WIDE Squirrel pockets and an animal shaped Squirrel overcollar are striking features of this beautiful suit of Duvet de Laine. Tucking and embroidery are used in further ornamentation. The waistline is formed by a narrow belt, crossed at the front.

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THE woman who favors the ultra mode will find in this elaborately embroidered suit of Yalama Cloth, an ideal costume. A double collar of fine Beaver, which may be worn in choker or turn down effect, and a waistcoat of Silk Duvetyn, give added richness and beauty.

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FOR the wanted combination of smartness and serviceability, no costume can compare with this suit of soft finished Velour, prettily adorned with broad tucks and embellished with a fur collar of Taupe Nutria.

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We do not fill mail orders, and issue no catalogs, but we take this opportunity to extend a most cordial invitation to visit our establishment when in New York



"That Well Dressed Look"

The coats illustrated are a few of the most interesting examples of Wooltex Tailor-Mades for this Fall now on display at your dealers.

"That well dressed look" is assured you by correctness of lines and the finest fabrics created for us by the notable weavers of the day.

Style 3515—The new Grenoble, only to be found with the Wooltex Tailor-Made label. A flare at the front and sides—the newest style line of this season. Beautifully tailored cluster tucking is the only elaboration. Made of velour imperial in soft, lovely colorings.

Style 3460—Another style example of the Grenoble, this time with a quaintly designed bodice, that conceals two pockets; the wide collar buttons close, the belt is trimmed with patent leather. Plaid velour is the youthful fabric from which this Coat is tailored.

Wooltex TAILOR-MADES The H. Black Co.

Style 3485—For informal or afternoon occasions and for evening wear is this Coat of Marvella with its shirred collar that gives a soft line at the throat, its close hem line, and its wide plaits over the shoulders.



and Wooltex Tailor-Mades

(Copyright 1919, The H. B. Co.)

Style 3520—Without in the least losing its identity as a Coat, this Wooltex Tailor-Made Coat has the suggestion of a smart cape in the back. Notice the slenderness of the hem that narrows from the shoulders Made of Tinseltone in all the newest effects.

Style 3440—Interesting to the woman who likes individuality is a Wooltex Tailor-Made Coat of Silvertip Bolivia. The diagonal pockets across the hips are an exclusive Wooltex feature; the convertible collar is very graceful and becoming.

Style 3570—This Grenoble has the desired flare at the sides, with straight slender back, accentuated by a slightly lower than normal waistline. The material is Chameleon Cord, an exquisite Wooltex fabric that takes its name from its many hued, silken surface.

Style 3555—Plaid velour developed into such a model as this gives an essentially youthful Coat. The bloused effect in back, the perfectly fitting collar and the well designed sleeves are all features you will find only in a Wooltex Tailor-Made Coat.

"The Tailored Woman"

is a little magazine of authentic style news—your Wooltex dealer will be glad to hand you a copy or we will send it direct on request.

New York - THE H. BLACK COMPANY - Cleveland



Aeroplane model—$195

(Pictured on left)

Suggestive of winged grace; in wool velour of copper brown; also in shades of navy, brown or faison with massive cuffs and collar of squirrel, beaver or seal.

Glorianna model—$165. A happy combination of pompeian red velour de laine or peach blow with soft squirrel or beaver fur on collar and pockets; navy, faison and black. (Sketched on right.)

A triumph of Parisian smartness and reasonable pricing

Youth ripples in every line, lurks in every curve and color of these exquisite models, especially designed for Mandel Brothers by a world-known artist.

Nouveaute' extraordinaire—$85

(Center illustration)

"Angel Face" model—In wool velour, beaver brown, navy or pompeian red; radiating points of stitching in gold-brown silk, buttons depending from silken chains. The graceful double panel front of coat with belt buttoned in back, is carried out also in the skirt. Coat lined with contrasting colored crepe de chine. Note smartness of collar.



GALLERY OF PORTRAITS

Leonore Ulric, the latest Belasco Star in Mink Dolman from A. Jaeckel & Co. 384 Fifth Avenue, New York City.

DO NOT BE MISLED!

The name *"Vogue"* has been used without our consent by certain manufacturers of hats, candies, rouges, or other articles of merchandise, who seek to make capital out of the prestige of *Vogue,* the magazine.

THE title "Vogue" has a two-fold value. First, the *intrinsic* value of the word itself, with its suggestion of smartness and distinction. Second, and more important, the word "Vogue" has the *added* value of its long association with Vogue, the magazine.

Now we find that certain manufacturers are using "Vogue" as a trade-name for all kinds of miscellaneous merchandise.

There are "Vogue" candies, and "Vogue" rouges, and "Vogue" hats, and various other things, good, bad and indifferent, all labeled with the title "Vogue".

It may be the desire of the makers of these things subtly to trade on the reputation and prestige of Vogue, the magazine.

Their purpose may be to convey the idea that Vogue is in some way responsible for them.

Vogue is *not* responsible! Vogue has not launched out into manufacturing.

If on the counter of your favorite store you find anything labeled "Vogue", do not buy it in the belief that Vogue has made it, or that Vogue recommends it.

Except Vogue itself, and Vogue Dress Patterns, no article that bears this name has any connection with us.

So, while we cannot prevent the promiscuous use of the name "Vogue", we can at least forestall possible disappointment on your part, should you be led to buy a product marked "Vogue" believing that The Vogue Company is its sponsor.

We believe it a part of our duty, moreover, to point out from time to time that various articles of merchandise called "Vogue" are not backed by Vogue, the magazine; and that it is not safe to accept them on the assumption that they are as desirable as the name might at first glance imply.

Condé Nast

Publisher

PARFUM · MARY · GARDEN



Un coin de France cher à la grande artiste — entrancingly suggestive of the floral fragrance of - - -

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SHOES—
and vivacity!

Charm, magnetism—vivacity! What do one's shoes have to do with such complicated and elusive feminine qualities?



THE eternal feminine—so elusive in her charm yet so sure of herself and so sure of her knowledge of the things that make up that very quality! There's one little secret she could tell us if she would!

She knows that if she's self-conscious about her feet, no claim she has to beauty and charm can make her feel at ease! Oh, how *wretched* she is if her shoes aren't quite in style! And, worse—if her shoes, no matter how *smart* they are, make her feet uncomfortable—! Why, beauty, disposition, vivacity—all are at the mercy of those shoes!

But with fashionable shoes upon her feet, correct in every detail, and really, truly comfortable—she can't help being carefree and confident!



No. 562. The "Suffrage." If you must spend time and precious energy in long hours of shopping — you needn't fear being limp and tired for the evening's gayetics. This modish mahogany shoe of Russia calf, that bends with every lift and turn of your foot, is so comfortable that it cannot tire you!



No. 464. The "Lucerne." And when the lights are brightest and the music most gay, you are as blithe and vivacious as if you'd rested for hours! Because these trig black patent pumps you're wearing, fitting so snugly, keep your feet wholly comfortable every minute!

This season's models of the Red Cross Shoe give every woman the smartness that she so much desires. Unusual comfort, built into every graceful curve, makes the Red Cross Shoe bend with every movement of the foot, and fit with a supporting snugness! Ask your Red Cross Shoe dealer to let you try on the fall's newest models. You'll welcome this smart shoe as one in which you can feel wholly at your ease!

Write for new fall style book!

Sent without charge. Illustrates and describes correct fall models in all materials—each the standard of value at its price. With it we will send name of Red Cross shoe dealer who can fit you. Address The Krohn-Fechheimer Co., 692 Dandridge Street, Cincinnati, Ohio.

Red Cross Shoe

Bends with your foot



No. 564. The "Pandora." The eternal feminine loves to have her shoes as alluring as this pair of Brown Fieldmouse ones. A lace boot with wood Louis heel, covered to match.



No. 563. The "Versailles." Gay French feet couldn't be more carefree than those that choose this black kid boot. Plain toe and Louis heel—so graceful that you wouldn't dream it could be so comfortable.

Look for this Trademark on the sole



No. 559. The "Capitol." A day of busy activity? Then there's nothing that can give quite such assurance as slipping your feet into a pair of shoes so militarily efficient as these of black kid. You'll be correctly shod and joyously comfortable the whole day through.



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422 Fourth Ave., NEW YORK

Blackshire

THE PERFECT BLACK APPAREL

Dresses & Blouses



The Styles Illustrated

5873 (*Left*)—Georgette gracefully draped over Crepe Meteor forms this charming afternoon frock. The tunic is elaborately embroidered in silk.

5895 (*Center*)—Distinctive frock of heavy Crepe Meteor made with modish loose panels. The waist is simply adorned with jet bow-knots.

5875 (*Right*)—Practical and exceedingly smart is this frock of Crepe de Chine. Tucks on the tunic and large silk tassels finishing the belt, are the only trimming.

IN a world vivid with the glory of autumn, a *Blackshire* frock of black forms a lovely note of striking contrast that is ever in harmony with the wearer, always suitable for the occasion, never tiresome.

Blackshire creations are unquestionably authentic; they are originated by the dictators of the mode in black.

Blackshire gowns and blouses may be distinguished by the *Blackshire* label; they are obtainable at the better shops everywhere.

The Blackshire "Style Story" will be mailed promptly upon request. Please mention the name of your favorite shop when writing.

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Ordinary
Underwear

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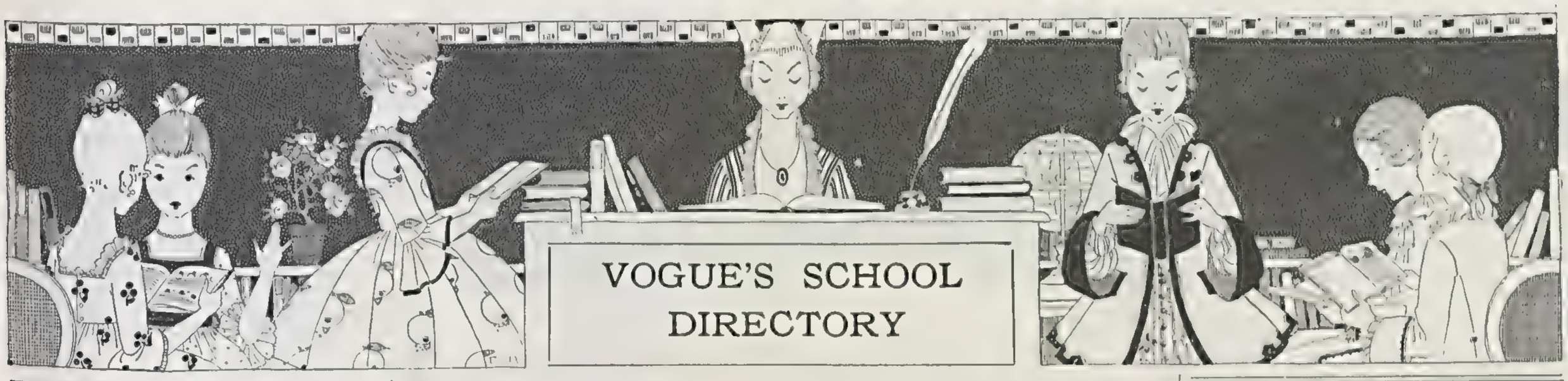
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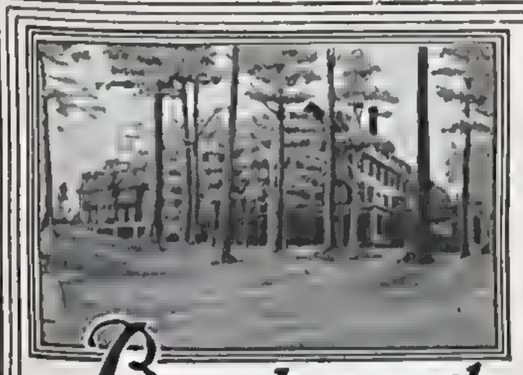


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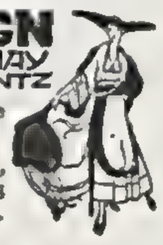
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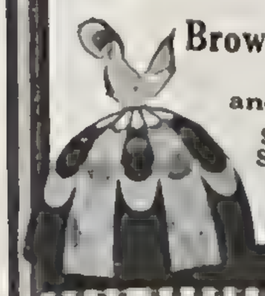
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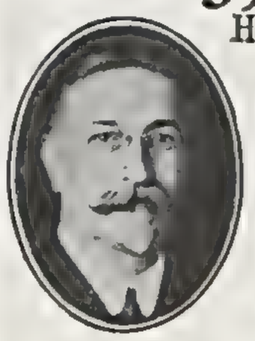
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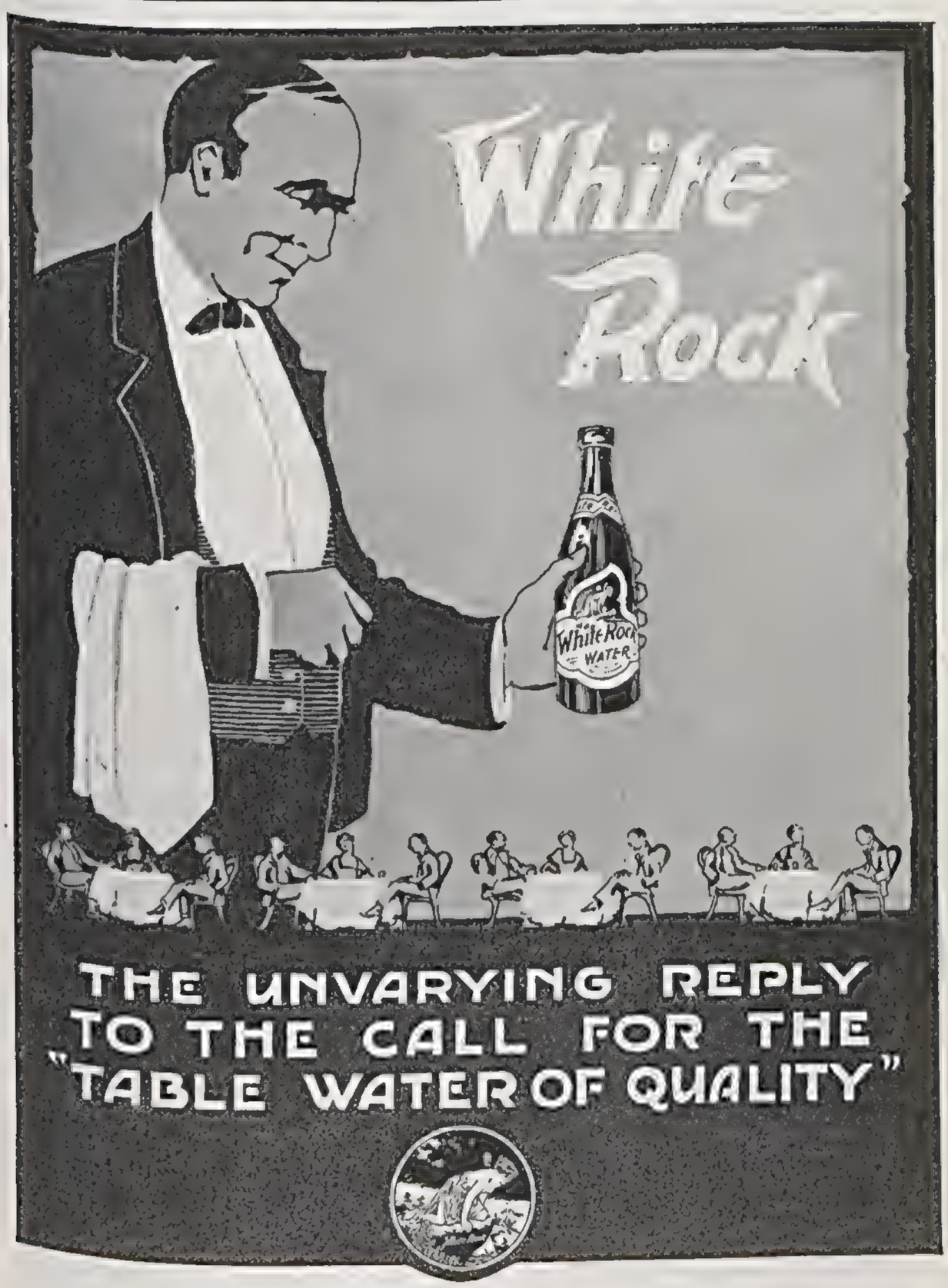
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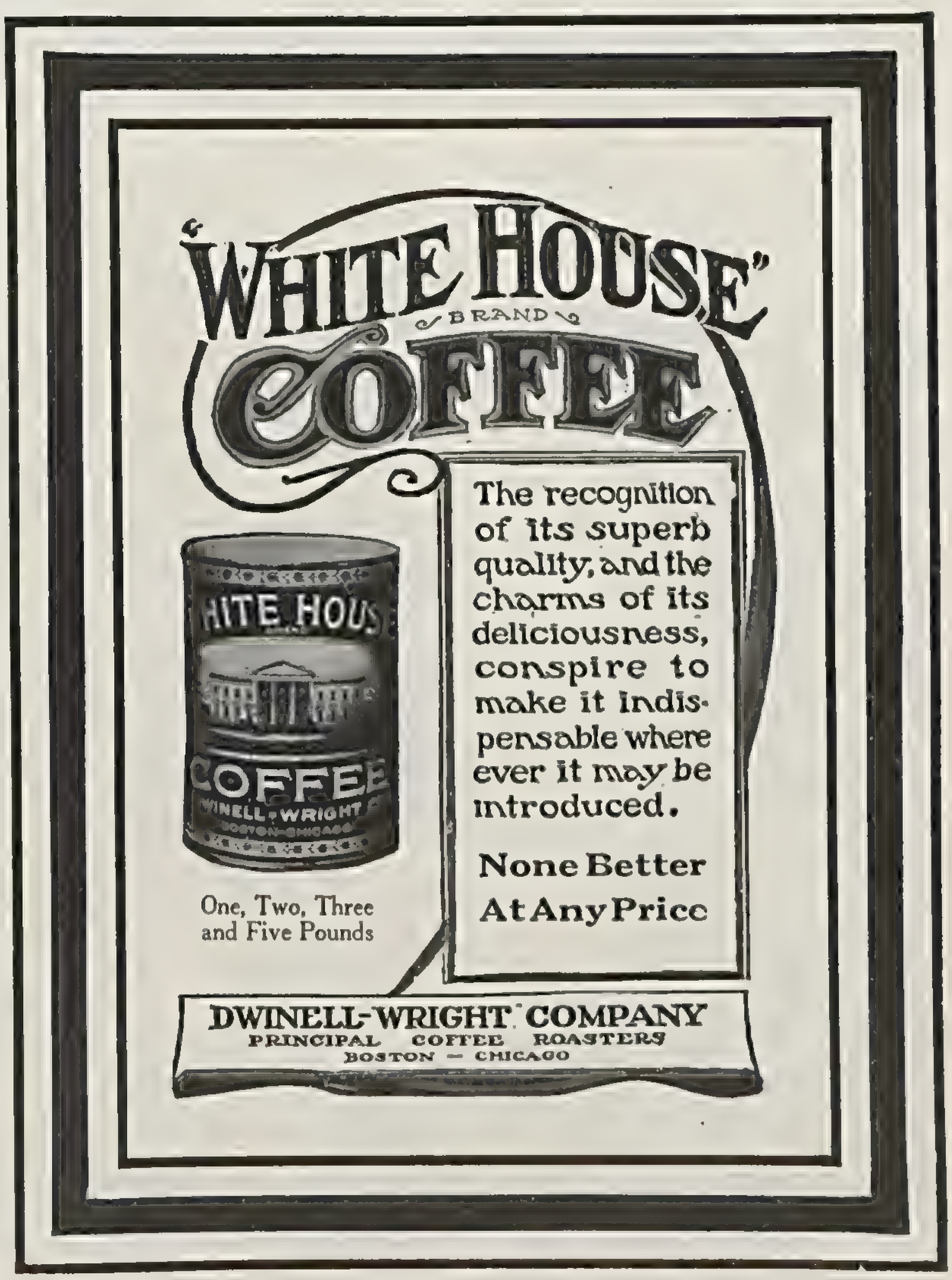
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A. FRIEDMAN, 771-6th Ave., N. Y. Phone Bryant 6254. Highest Current Prices for Jewelry, Old Gold, Silver and Platinum. Strictly Confidential. References if desired.

SPOT CASH paid for false teeth, gold or silver ores, magneto points, war bonds or stamps,—all valuables. Goods returned if offer refused. Ohio Smelt. & Ref. Co., 920 Lennox Bldg., Cleveland, O.

MEARS & CO., Mears Bldg., 46 Cortlandt St., New York City. — Cash for Diamonds, Pearls and diamond Jewelry. We pay highest prices. Remounting our specialty.

ROTHKRUG BROS. Take advantage of the High Prices paid for Diamonds, Jewelry, Precious Stones, Old Gold, Platinum and Silverware. 542 Fifth Ave., N. Y. C. Room 88. Tel. Murray Hill 3769.

J. HOWARD CO., JEWELERS
Buy Diamonds, Precious Stones and Jewelry.
702-7th Avenue, N. W. Cor. 47th Street, New York.

BENJAMIN'S SHOP
Pays the highest prices for pawn tickets, diamonds and jewelry. Estates appraised and purchased.
783 6th Avenue 'Phone Bryant 8383

DAVID MOLIN will buy diamonds, platinum, gold and silver. Highest prices paid. Finest references. Establish since 1873. 845 Sixth Avenue, N. Y.

Wanted for Cash—**DIAMONDS, JEWELRY,** Silverware, etc. It will surprise you to see the High Prices we are prepared to pay for the above. Mme. Furman, 103 W. 47th St., N.Y., Tel. Bry't 1376

WRONE & WRONE, 45 East 44th St. Adjoining Yale Club. Purchase diamonds, pearls & discarded jewels. Old gold silver & plat. from individuals & estates. Estab. 30 years. Mur. Hill 1912

For over a quarter of a century we have satisfied clients from every state and have won by merit their esteem and confidence.
Wrone & Wrone.

Knitting Yarns

ELSA BARSALOUX, 400-5th Ave., N. Y. Opp. Tiffany. Original Creations in Hand Knitted garments. A complete stock of yarns.
Corps of Instructors.

Ladies' Tailors

J. TUZZOLI, now at 27 W. 46th St., N. Y., makes a suit for $60 which cannot be duplicated under $90. Quality and material faultless in make and fit. Fur garments remodeled. Fall models now ready.

TAILORED GOWNS REMODELED to prevailing style. 20 years' experience. Tailored suits from $65 up. J. H. Comstock, 286 Fifth Avenue, (30th St.), New York. Tel. 158 Madison Square.

M. BERKOWITZ
of 28 West 49th St., N. Y.,
announces the opening
of his new shop.

See us before ordering elsewhere. Garments made to order for less than ready-to-wear.
M. Berkowitz,
formerly of 9 West 46th St., N. Y.

Linens

PORTO RICA STORE—filet tire linen. Everything from handkerchiefs to bedspreads. Trousseaux—household linens and personal wear. The ideal Christmas gift is the linen handkerchief with a filet tire monogram; made with one initial for $1.25 to the more elaborate monogram for $3.50. Porto Rica Store. 514 Madison Ave., N. Y.

YOU CAN TRAVEL AT EASE
through miles of interesting shops by following the Shoppers' & Buyers' Guide

Lingerie and Negligees

EXCLUSIVE FRENCH NEGLIGEES
Marguerite Marie
14 East 37th Street, New York.
Telephone Murray Hill 8434.

JULIENNE—500 5th Ave., N. Y. Tel. Mur. Hill 5496. Excep. values in dainty silk underthings, exclusive designs, superior workmanship & material. Mail orders invited. Send for Booklet "E".

PERSONALLY INVESTIGATED—Here are over 300 shops personally investigated by Vogue and conveniently grouped on these pages to simplify your shopping.

Maids' Uniforms

TRIM, SMART UNIFORMS (nurses, maids, etc.) of strong materials that hold their graceful lines. Accessories of dainty simplicity.
Nurses' Outfitting Ass'n, 425-5th Ave. (38 St.), N.Y.

Dresses, Caps & Bonnets, Coats — Ready-made and to order — Aprons, Collars & Cuffs, Bibs
Nurses' Outfitting Ass'n, 425-5th Ave. (38 St.), N.Y.

SATISFACTORY VISITS BY MAIL
You can purchase anything advertised in these pages by letter if a visit is not convenient.

THESE ANNOUNCEMENTS
change with the seasons and even oftener. In this issue are "Fall" offerings in every line. Read them over carefully.

Milliners

LANG MILLINER—
though showing the newest French designs we specialize in remodeling. 13 East 36th Street, New York. Just off Fifth Avenue.

GERHARDT HATS
Exclusive and Distinctive Hats.
12 East 46th Street, New York.
Opposite Ritz-Carlton.

GUIRY
7 East 48th Street
Smart hats correctly priced.
New York. Saratoga.

ROSS HAT SHOP Chicago
Best models for your individual style.
Importations—Dress—Street—Sport.
25 E. Washington St., Marshall Field Annex Bldg.

"WHITE" 46 West 46th St., N. Y.
Hats
Authoritative Styles for every occasion.
Moderately Priced.

HELEN DALY
Exclusive Millinery
Reasonable Prices
72 West 48th St.

ADELAIDE
Exclusive Hats—Individual Styles
135 East Fifty-seventh Street
New York City

GROHÉ
Exclusive Millinery.
35 West 50th Street,
New York City.

BRUCK-WEISS MILLINERY
6-8 West 57th St.
New York
Models to the trade.

HOLLIDAY WELLS & RUTH STEARNS
6 East 37th Street, N. Y. C., Vanderbilt 6483
Exclusive Hats
Frocks for young girls

MAISON EDMOND INC.
149 West 44th St., N. Y. C.
Smart Tailored and Dress Hats.
Exclusive Designs.

NEUHOF MILLINERY, Inc.
19 East 48th St.
New York City.
Models for the Trade.

VERA IMPORTER
Distinctive Millinery
27 East 48th Street, N. Y.
Models for the Trade

FAYE HALL
11 East 47th St., N. Y. C.
Hats and Furs. Gowns to order.
Hats for little folks.

NETTIE GORDON, Inc.
Smart hats for the particular woman.
605 Madison Ave., N. Y. C.

THESE SHOPS ALL GIVE
excellent services,
excellent values.
Patronize them.

Monuments

CEMETERY MEMORIALS of exclusive design for discriminating clientele. Individual consideration in every case. Twenty years' experience.
The Davis Memorial Co. Syracuse, N. Y.

Mourning Apparel

MULLEN-SHAW
Everything smart for mourning. Hats, Veils. Gowns, Blouses, Neckwear & Furs. No catalog.
16 West 37th Street, New York. Greeley 625.

THE WIDE VARIETY
of goods advertised on these pages is amazing.
Read the announcements.

Patterns

PATTERNS CUT TO MEASURE from illustrations, description of model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 111 Lexington Ave. at 28th St., New York.

Perfumes

BICHARA de PARIS PARFUMS—Complete stock just received. Samples of Ambre, Chypre or Nirvana $1.25 postpaid.
Natura, Agents. 21 East 40th St., N. Y. C.

J. GIRAUD FILS, Paris—Grasse, 500 5th Ave., N. Y. 1625 Boardwalk, Atlantic City. 20 generous samples of our latest creations in French Perfumes will be sent with catalog upon receipt of $2.00.

Photography and Photographers

I SPECIALIZE IN DIFFICULT SUBJECTS
and shall not be satisfied unless you are.
Mary Dale Clarke
Telephone Plaza 1492 665 Fifth Avenue

MRS. HOWARD COLBY THE SAVOY STUDIO
Home Portraiture and Interiors
500 5th Ave., N. Y. Phone Murray Hill 3332.

Schools and Instruction

N. Y. SCHOOL OF EXPRESSION
Fall Term Open Oct. 7th
Oral English, Defective Speech, Diction, Drama, Pantomime, Dancing, 318 W. 57th St., N. Y. C.

Shoes

"SHOECRAFT" SHOP, 27 West 38th St., N. Y. Fifth Avenue Footwear in sizes 8½, 9, 9½, 10. Widths AAAA, AAA, AA, to D. Send for catalog VS and "Fitting the Narrow Foot."

E. HAYES, INC., 582 Fifth Avenue, New York. Individual style in ladies' shoes to order in materials and color of costumes. Write for booklet and directions in self-measurement.

JACK'S SHOE SHOP (Creators)
154 W. 45th St., N. Y., opp. Lyceum Theatre
Showing Fall Models
(No Mail Orders)

"STEPPING STONES"
to the best and most unusual Shops are these little advertisements. Vogue recommends their service to you.

Shopping Commissions

MISS EDITH V. STOVEL
Successor to Mrs. H. Goodale Abernethy.
Personal shopping—No charge.
20 Morningside Ave., N. Y. Tel. Morningside 214.

LET ME SHOP FOR OR WITH YOU without charge. 10 years' intimate acquaintance in N. Y. Shops. Monthly Fashion Notes & Leaflet Free. Emma F. Bassett, 145 W. 105th St., Tel. Academy 2253.

MRS. SARAH BOOTH DARLING
Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Write for circular. 155 W. 78th Street, N. Y.

MRS. S. D. JOHNSON
66 West 49th Street. Telephone 2971 Bryant.
Formerly at 347 Fifth Avenue
Shops for and with you without charge.

MRS. C. B. WILLIAMS, New York Shopper. Will shop with you or send anything on approval. Send for bulletin.
Services free. 366 Fifth Avenue, New York.

MRS. CAROLINE PLOWS. Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. References. Goods sent on approval. 14 W. 92nd St., N. Y.

ELIZABETH C. MALADY—A personal acquaintance with New York's shops enables me to buy with taste and discrimination. Prompt service. Goods on approval. 33 Convent Avenue, New York.

MRS. GEORGETTE DUNBAR EVANS will shop for or with you gratis. Notice of change of address from Holland House, 5th Ave. to 400 Riverside Drive, N. Y. C. Tel. Cathedral 3998.

"BEAUTIFUL THINGS I SEE." Write for Free Fashion Letter with list of bargains. Shops free for or with you, wholesale or retail. Booklet. Irene Stephens, 334 Fifth Avenue, New York.

MRS. EDWIN McCALLA DAVIS, Interior Decorator. Will buy for out-of-town patrons—furniture, wall covering, draperies, rugs. Everything for the home. 331 West 83rd Street, New York City.

MRS. L. A. WILSON—Shopper of long exp. Shops for or with customers without charge. Can be seen in office every morning—mail orders promptly executed. 373-5th Ave., R. 505. Phone 3645 Vandblt.

EXCLUSIVE SHOPPING SERVICE in New York City. No cost to you. Will shop with you or for you. Mail orders filled promptly. Mrs. F. M. Parcells, 749 E. Parkway, B'klyn, N. Y. Decatur 2857

MRS. F. M. MONTE
Shopper. Twelve years' Experience.
Paris and New York. No charge. References.
144 East 40th Street. Tel. Murray Hill 9766.

ORDERS FOR SHOPPING executed by a shopper of many years' experience; Best stores patronized; (their prices your prices). No charge. References.
Miss Mary J. Curry. 15 W. 38th St.., N. Y.

LET ME SHOW YOU WHERE & HOW to shop. Experienced shopper will give you free, advantage of her judgment of values. Goods on approval. Prompt serv. Mrs. M. P. Weigle, 306 W. 99 St., N.Y.

BLANCHE ADLER—formerly of the South, will accompany patrons—services gratis. Mdse. on approval. Trousseaux, Furs a specialty. Reference. 303 W. 122d St., N. Y. Tel. Morningside 6046-7620

A UNIQUE SERVICE—The Selection of Distinctive gowns, wraps, trousseaux, & furs from New York's unusual shops. Mrs. C. R. Myers, 416 Madison Avenue. Phone Vanderbilt 4537.

Short Stories Wanted

$1000 IN CASH PRIZES FOR TRUE-STORIES. Previous acceptance not essential. Send for particulars. Dept. 20. New York. Literary Bureau, 143 West 36th St., N. Y. City.

Social Requirements

MISS WOODWARD
Exclusive Chaperonage
Apartment and House selection
Governesses and Secretaries interviewed

Invitations ordered and sent
References Exchanged
70 West 55th Street
Circle 290 New York City

Specialty Shops

SPORT SKIRTS, HATS, SMOCKS & BLOUSES. Attractive models in children's frocks Serge & smock dresses for women. Spec. jersey sweaters. The Commission Shop, 37 E. 47 St., N. Y., M. Hill 8296

THE BOX AND BAG MART
Boxes for every use Ladies closets fitted
Old boxes repaired
25 East 54th Street, New York

IMPORTED BEADED BAGS
Marguerite Marie
14 East 37th Street, New York.
Telephone Murray Hill 8434.

Sport Things

Visit the **SPORT SHOP.** Unusual and Pre-advanced Sports Suits, Sports Waistcoats and Hats, Skirts, Blouses, etc. Exclusiveness & Utmost Value. 500 Fifth Ave., (42nd St.), 6th Floor, New York.

WOMEN'S STOCKINGS. Imported Scotch Wool. White with colored Clocks, Oxfords, White, Lovats, Heathers, White Ribbed Cotton Colored Clocks, $3. Stewart Sporting Sales Co., 425 5th Ave., N. Y.

Tapestries

TAPESTRIES of Historic European Views, Milan, Venice, Naples, Rome, 19x57 in. Woven in exact color reproductions for wall or table. $5.00 ea. Ppd. Photos mailed. Harris Importers, 324 5th Ave., N.Y.

Toilet Preparations

TWO WEEKS' GLOSS BY STROKE OF BRUSH. Empress Nail Gloss lasts 2 weeks or money refunded. Non-injurious. $1 from dealer or by mail. Samples 10c. Empress Mfg. Co., Dept. 70, 36 W. 20 St., N.Y.

EVE BECKTEL'S YOUTHRENU BEAUTY BOX. Complete Home Beauty Treatment. Lasts 2 months. Contains 1 jar of 8 Youthrenu treatments. 1 bottle Radiante Tonic Astringent, 1 bottle Peach Blossom Cleaning Lotion, 1 bottle Skin Tone, 1 bottle Eve's Divino Olio, 1 jar Delecta Youthrenu Cream, 1 jar Cream Wash. Price $15.08 incl. war tax. Bklt. "V" Free. Eve Becktel, 507-5 Av., N.Y., Vand. 4943

IDEAS FOR ALL OCCASIONS
can be found
by exploring
these pages.

Unusual Gifts

THE BANKOGRAPH CO., INC.
The Leading House for Leading Houses
Novelties, Souvenirs, Noise Makers & Paper Hats.
619 Sixth Avenue, N. Y. C. Phone Greeley 6071

Oriental Table Lamps & Shades—Useful decorative gifts; Bronze Nubian Girl, Camel, Elephant, Buddah, complete with shade. Price $10-$15, Ppd Photos mailed. Harris, 324-5th Ave., N. Y. C.

THE PHONE FLOWER—Price $4.75.
Newest and most ornamental telephone concealer. Made in any color. Colored photograph sent on req. Bessie Frey's Gift Shop, 381 Fifth Avenue, N. Y.

GIVE USEFUL THINGS, unique & antique furniture, old brass, copper & silver, candlesticks $1.25, gilt mirrors $3.75, stools $5.00, tables $6.50 incense 50c. Meyer's Spug Shop, 39 W. 8th St., N. Y.

GUEST ROOM BOUQUET. Delightful French Creations. Silk flowers bouquetted with maline, lace & grasses. $4.50. Everything from straight pins to lingerie ribbon. K. Preyer, 515 W. 139th St., N.Y.

USEFUL CHRISTMAS GIFTS
Suitable for all ages. Artistic Wren Boxes with unique Christmas Card $1.50.
The Bird Box Westchester, Pa.

KWONG QUEN & CO., Inc., 287 Fifth Ave., N. Y. A Wonder Shop. Chinese & Japanese Art Goods. Porcelains, Lamps, Embroideries, Kimonos. Bric-a-brac, Jewelry, Novelties. Cat. on request.

Wanted

For Sale. **INDIAN BASKETS AND CURIOS.** Beaded buckskin dresses, stone implements, saddles, etc. About 400 pieces. Sold as a collection only. Pauline Barnes, Yakima, Washington, Box 98.

MRS. R. D. PATTERSON
1201 Rubicon Road, Dayton, Ohio.
Will purchase your old real lace and embroidery.

SECRETARY-COMPANION. Experienced, to lady or daughter living in N. Y. or Western Center. Refined & highly educated. Excellent reader, linguist, accompanist. Miss M. B., 326 W. 80 St., N.Y.

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THE RUTHANA WEAVERS
2 West 47th St., N. Y. C. Bryant 909
Hand woven Interior Decorations.
Bags designed to harmonize with costumes.

Wedding Stationery

100 WEDDING ANNOUNCEMENTS $8.50 or Invitations, hand-engraved. 2 sets of envelopes. 100 Calling Cards, $1.75. Write for samples. V. O. Engraving Co., 1023 Chestnut St., Philadelphia, Pa.

ENGRAVED Wedding Invitations, the name Everett Waddey Co. has for a generation insured highest quality. 100 del. anywhere $8.50. Book "Wedding Etiquette" Free. Address 5 S. 11 St., Richmond, Va.

THE BUYERS' DIRECTORY
WHOLESALE ONLY

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IMPORTED HANDMADE BLOUSES, Paris Models, Italian workmanship, American patterns, sent on approval. Wholesale and Retail.
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Gifts

BOAG RIBBONCRAFT CO. Gifts for Milady and Baby, Vanity, Opera & Work Bags, Sachets, Boudoir Slippers, Garters, Lingerie and Infant Novelties, Emeries & Flower Trimmings, 31 Union Sq., N.Y.C.

FO SING YUEN & COMPANY
104-106 East 16th Street, New York City.
Headquarters for Chinese goods, Bamboo.
Rattan and fancy trimmed Baskets; Beads;
Tassels; Old Embroideries, Kimonos, Porcelain and Antique Novelties.
Everything in stock.
Visit us while in the city.

BABY GIFTS that are different. Something always new. Dolls, animals, roly-polies, plates, carriage sets, rattles, bath toys, laundry bags, etc.
Bailey & Bailey, 27 East 22nd St., New York City.

ORIGINAL TOYS. Distinctive wholesale line for Gift Shops. Brittany Knitting Baskets, $5 per doz. "Magic Clock" $9 per doz. Mitteldorfer Straus. "The Studio Shop", 96 Fifth Avenue, N. Y. C.

E. & G. QUACKENBUSH, 334 5th Ave., N. Y. See our snappy Xmas Toys, also Presents for twelve year old and a new line of gifts for grown-ups. Send for $15, $25 and $50 assortments.

A. LEIPZIG, INC. 127 West 17th St.
New York City.
Baskets—plain and decorated for Sewing, Flowers, Fruit and Candy.

BOXES, SHOPPING-BAGS AND INFANT'S NOVELTIES
Other quick Gift Shop sellers. Large variety. No Catalogue. A. Leipzig, Inc., 127 West 17th St.

COPLEY CRAFT CARDS, Christmas, Birthday & Friendship, for Exclusive Shops. Hand-colored designs. Thoughtful verses. Samples on request. Jessie H. McNichol, 18 Huntington Ave., Boston, Mass.

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KIMMO SILK—The new pure Kimmo Silk extensively used for knitting sweaters, socks, scarfs. Also adapted for filet. All shades. Kimmo Silk Co., Phone Mad. Sq. 8960, 390-4th Ave., N. Y.

Millinery

SPORT HATS: made for the smart and exclusive trade only, not sold to any Department Stores. Special feature Leather Hats.
The Trotteur Hat Co., 35 W. 39th St., N. Y. C.

Underwear and Negligees

ANTOINETTE NEGLIGEE CO.
Telephone 3059 Greeley. 40 West 37th Street
Exclusive Negligees
for the trade.

THE AIM OF THIS GUIDE
is to help Vogue readers to purchase both useful and unusual articles from the Best Shops in America.

Frolaset Corsets

FRONOUNCED FRO-LA-SAY — FRONT LACED

The Preferred Corsets of Fashionable America

The supremacy of the front lacing principle is now almost unanimously admitted by leading fashion authorities, and Frolaset designers have had much to do with bringing front lacing corsets to their present stage of perfection. So much so, in fact, that if you want the smartest possible figure lines, plus real physical comfort, all you need do is go to the nearest Frolaset dealer and ask for the model which has been designed for your particular figure.

Frolaset Corsets are to be had in the better stores everywhere. You will find them to be quality corsets in every sense of the word—perfect fitting, beautifully made, and really comfortable.

Write for beautifully illustrated catolog

FROLASET CORSET COMPANY

Makers of Front Lacing Corsets Exclusively

New York Office, Suite 520
Fifth Avenue Building

Factory, Detroit, Mich.

"Frolaset Stoutform Corsets" is the name we have given the special models we make in order to meet the special requirements of figures inclined to be stout. Ask your dealer to demonstrate.





This Is the Cover of

The Paris Openings

Number of Vogue

Dated October 15

In the New York office, Vogue itself holds its breath until the very last minute—the very last boat—for the annual thrill of the Paris Openings Number. Up until the very day and date of the presentations, the great couturiers alone know what they have hidden away in their ateliers. The secret is kept like the secrets of diplomacy. The public, the buyers, the favoured customers, titled, moneyed, or press-agented—they're all on the other side of the door. But—

Vogue's Paris office has mysterious ways of acquiring information. And it's never been kept as busy in all its exciting life!

Paris, you see, has never been so nimble-brained, so astonishingly fertile in invention, so exotically daring as she is now. The Paris Openings Number will contain not only those frocks and coats and suits and hats that might have been prophesied—given the season, the creator, and the mood of the public—but that vastly more interesting class of improvisation that makes a *succes fou* from the very first time some impudently youthful mannequin drifts across a mirrored salon, tapping out the fate of millions with her clicking little heels. . . .

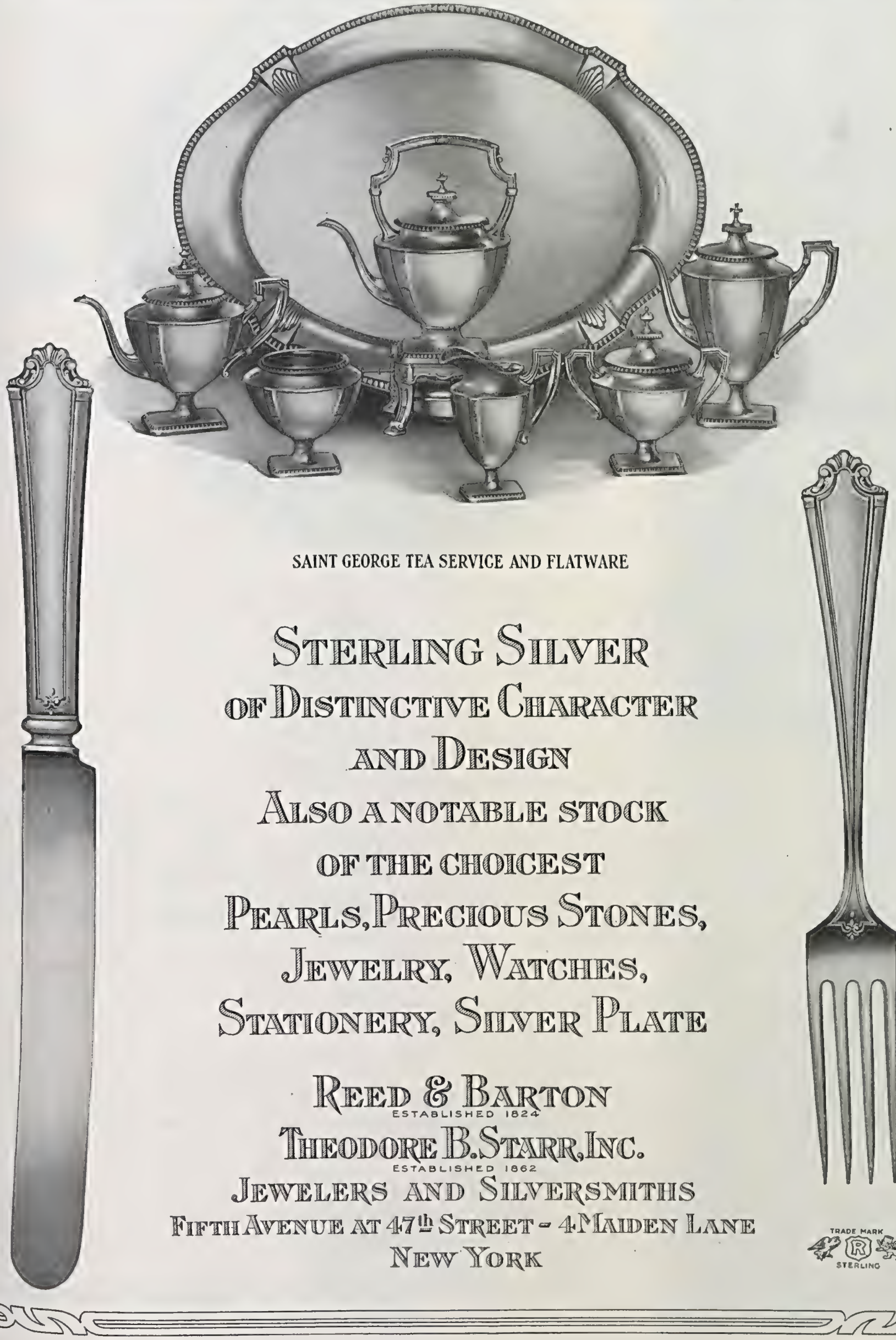
Want it? Of course you want that Paris Openings Number. But you'd better reserve it at your usual news stand. When? Today. Of course. Why should you put off pleasure?

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FIFTH AVENUE AT 47th STREET - 4 MAIDEN LANE
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TRADE MARK
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F.B&C. KID NEW·YORK TRADE MARK REGISTERED UNITED STATES PATENT OFFICE

A Leather for everyday that is not an everyday Leather

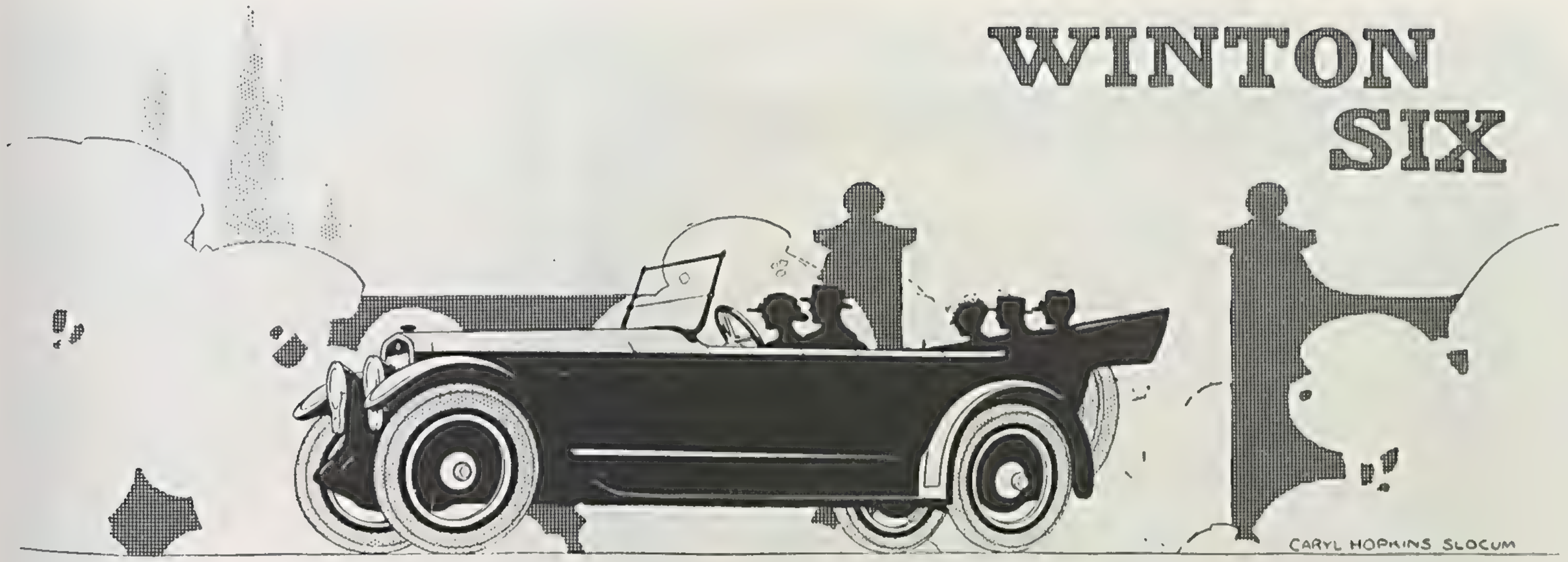
"Shorter skirts for Fall and Winter" is fashion's dictate, and so it follows that shoes should harmonize with the costume.

"F.B&C." promises you the widest range of blending colors. You'll find the trade mark in the most fashionable footwear.

Write for our illustrated booklet "Foot Notes."

FB&C KID *"Fits on the foot like a glove on the hand"* FB&C KID

Fashion Publicity Company
Department V *New York City*



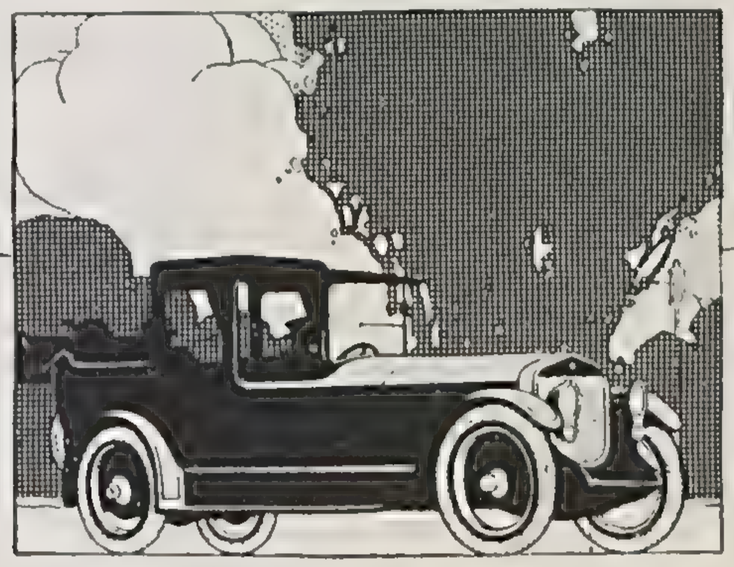
To your heart's desire

IS it beauty you seek? And delightfully restful riding? Would you be fond of a car sturdily free from ailments, and no friend of repair shops? Do road-steadiness and easy steering appeal to you? And would you not find a thrill of enjoyment in power so flexible and mighty that with equal ease it can creep thru traffic, reach racing speed with top up in twenty seconds, and, from a standing start, pass everything but aeroplanes up mountain grades?

If these are your motor car ideals, you will find them to your heart's content in the newest Winton Six, a welcome, amiable, gratifying car, so unusual in character that it stands out distinctly as the surprise car of 1919.

May we send you literature?

THE WINTON COMPANY
21 BEREA ROAD, CLEVELAND, O., U. S. A.



TWEEDIES
BOOTOPS
TRADE MARK

None Genuine Without This Label

There is only One Glove Fitted

Tweedie Boot Tops

YOU can tell whether they are Tweedies by glancing at tne inside. Tweedie Boot Tops are proud things and carry their identification mark in every genuine pair. The salesman will point it out to you because he knows how much it signifies.

All that you expect of Boot Tops is guaranteed by this label—in fact, more than you expect.

Tweedies never sag and look world weary.

Tweedies never pull away from the toe and heel.

Tweedies get along without fussy and ungainly-looking buckles.

Tweedies emphasize trim and slender ankle lines.

Tweedies possess all these virtues. That is why so many well dressed men and women are enthusiastic over Tweedies.

They are made in a variety of wool fabrics, including the exclusive Worumbo Wul-Buk, Trayton Kersey and Amsden Buck in shades to appeal to every woman.

Only the genuine, remember, can show the Tweedie Boot Tops label and none fit so well without this label. The dealer sells them to you with our guarantee. If your merchant is not able to supply you let us tell you where in your locality they are to be had.





Tweedie Boot Top Company, St. Louis, Mo.

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"THE PARIS SHOP OF AMERICA"

Introducing The Authentic Fashions in Furs for The Autumn-Winter Nineteen Hundred Nineteen

Sable-Chinchilla-Ermine-Broadtail-Mink
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Skunk-Silver Fox-Blue Fox-Cross Fox

WRAPS··COATS··STOLES &
THE FASHIONABLE SKIN SCARFS
PARIS MODELS & Gidding CREATIONS

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PALM BEACH
PHILADELPHIA
DULUTH
CINCINNATI
SARATOGA

GORHAM SILVERWARE



When the Bride and Groom Have Gone

RIPPLING whispers of approval. Laughing exclamations of delight.
"Oh, isn't that a handsome pitcher!"
"Won't Barbara just love this tea service!"
"I never saw such an exquisite selection of silver —and just what is needed, too."

In the favor of a guest who lingers to admire—in the appreciation of a bride who will soon return to treasure her tokens of love and friendship—beautiful *silver*, useful *silver*, everlasting *silver* has won its way by merit alone to the front ranks of appropriate things to give.

THE RANGE *of prices in silverware permits a very great latitude of choice.*

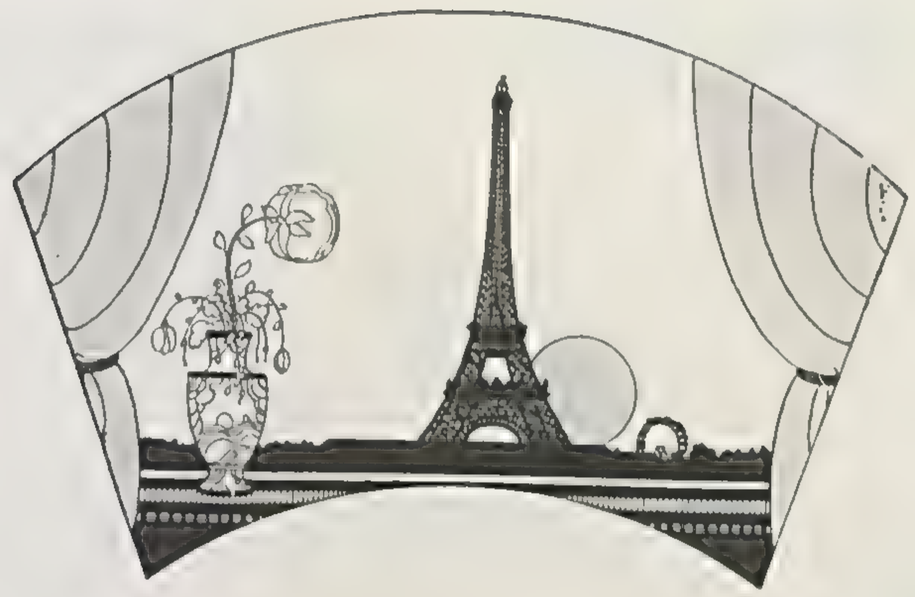


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THE INNER SECRETS OF THE COMING MODE

PARIS has done a great many daring and extraordinary things since the days when all Gaul was divided into three parts, and Caesar, like the true modern that he was, couldn't be satisfied with any two of them. But this year of grace and victory, 1919-20, sees Paris itself divided into so many daring and extraordinary parts that Caesar's wife—if she were so lucky as to drift back at the time of the great openings—could never be persuaded to return to the Appian Way without at least one frock from each creator of beauty.

Surprises of the Openings

There is one coutourière, for example, who started all this mad hoop-skirting last spring with her first crinoline. To-day, she surprises us just as effectively by showing little straight chemise frocks that just cover the knee.

"Ah," says Caesar's wife, "so the silhouette is straight!"

No, no. This silhouette, perhaps—but—here is another house showing eighteenth-century frocks, all puffings and panniers. Here, too, is a third with floating panels. And yonder is still another giving us an evening gown that flickers gaily into gold satin stripes on a white ground and shows loops at the side as big as angels' slightly misplaced wings. Here, too, is one with an evening frock of coral velvet that couldn't be tighter as to gold-embroidered neck and fur-trimmed sleeves — and couldn't be more lavish with its ruches of velvet at the hip-line.

Then, lest Caesar's wife get away clutching the idea that the silhouette is, must be, absolutely, positively has to be wide—a new house trips in with its collection, following the lines of the figure and giving us long, slinky, mermaid effects with collars so high that they quite excuse the languid wearer for never having heard of those models that are so startingly décolleté even in the staring light o' day—or that even newer black velvet frock that is flat in back and front, puffed at the sides.

Finally, lest there should be a possible conclusion for the observer to reach in regard to the silhouette and its accompanying and enchanting detail, along comes a genius who has been to Morocco, it seems. Some of the resulting models are dipped in all the hot colours of the East; others, to be different, are Oriental in form, but not in tone.

Vogue Gathers Facts to Tell

In the midst of all this gaiety and colour—in Paris, at Deauville—, Vogue flits about, gathering impressions, sketching, rushing a messenger back to the cable office to file a pronunciamento of importance.

Meantime, across the little white and grey ocean that has become so narrow since the war, Madame America sits, plans pleasant things over a tea-cup — or motors up the Avenue carrying that unobtrusive bit of leather with folded bills. What will she choose, this so critical Madame America?

Why—of course—Vogue will know what models she will choose out of all this bewildering garden of genius that one calls Paris at openings time. Which models are they? Wait, madame, wait. They're all in the October 15 number. And they're all—adorable.

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MRS. RAYMOND T. BAKER

Mrs. Raymond T. Baker is seen on the grounds of her recently acquired country place in Lenox, "Holmwood," which formerly belonged to Mr. George Westinghouse. Before her marriage, Mrs. Baker was the widow of the late Alfred G. Vanderbilt, the father of the two children. The costume ball given by Mrs. Baker at "Holmwood" at the end of August was one of the most brilliant entertainments of the season



THUS NEW YORK DESIGNERS VISUALIZE THE MODE

A Marked Decrease in the Length of Skirts, a Varying Policy Regarding the Length of Sleeves, and a Notable Advance in Workmanship and in Perfection of Detail Mark the Collections Shown by New York Designers



FIVE years ago, the title of this present issue of Vogue, "New York Fashion Number," would have been quite impossible, for five years ago, there were very few original models created in New York. Before the war, practically every large dressmaking house in New York depended entirely upon French models, which were either copied exactly or modified slightly to suit the requirements of individual customers. With the coming of the war, however, and the constantly decreasing transportation facilities combined with the steadily increasing ready-to-wear business which specializes in copying French models and too quickly popularizing them, many New York houses found themselves forced into the position of designing special models of their own if they wished to offer their clientèle anything different from their competitors.

From this situation has developed, within a few seasons, an entirely new phase in the history of the mode. Stimulated by the success of their tentative efforts, certain New York houses have been encouraged to create more and more models, until to-day a number of smart establishments show each season a whole collection of their own original designs in much the same manner as obtains in the great houses of Paris. The increasing number of these exhibitions and the greater number of models shown each season is a sufficient proof of the growth of this movement. This issue of Vogue contains selections from the autumn collections of New York houses who are specializing in original designs.

Decidedly the most noticeable feature of the New York fashion collections is the short skirt, or one who has watched New York fashions grow up might say, the "shorter skirt." For the skirts are not as extremely short as those sent us from Paris houses for the past several seasons, but they are certainly shorter than the skirts given us by New York designers during the war. This shorter length is found to be very becoming. Eight inches from the floor has become the popular length. Evening gowns and afternoon gowns are longer, and those in draped effects are quite long. The influence of Paris is very noticeable,



The case for "tailored" furs on one-piece frocks is presented by Jules Samuel in astrakhan, balsam green duvetine, and black satin

Jean cleverly does the unexpected and chooses lustrous skunk to combine with black satin in a frock on lines remarkably slim

especially in such matters as the short sleeves, the short wide skirt, the severe untrimmed neck, and the discreet use of trimmings.

There is a marked improvement in the latest New York designs. The workmanship is of a higher order, and much more attention is being paid to the finish and the small details than has been the case in former seasons. The designs are very simple, dignified in character, and possess a charm and chic that are really quite remarkable accomplishments for an industry so young. There have been great difficulties to face in matters of labour, greater expense, and scarcity of certain fabrics and colours. All of these serious handicaps have apparently been overcome, and the New York designers have made decided advance, have done most commendable work, and have won for themselves and for New York a place in the world of dress designing.

THERE ARE TWO SILHOUETTES

After a review of the collections, it is difficult to see that there is any one new mode that stands out as a new and original silhouette destined to become a fashion. In each collection, there are a number of lovely costumes; each collection has individual charm, and each collection is in excellent style and in very good taste. The silhouette followed is either straight, belted, and slightly inclining to the lines known as "barrel," or it is that given by a long-waisted semi-fitted bodice attached to a full circular skirt. It would seem that the American designers are in accord as to skirt lengths, while sleeves are both short and long and will, undoubtedly, be left to the discretion of the purchaser.

Bouffant effects for evening are very popular, and side drapings and clever arrangements of material form panniers. These delightful effects are reserved, as a rule, for afternoon and evening gowns. Draped skirts for afternoon have drapery that is not pulled about the figure, as has been the case in recent seasons, but is handled in such a fashion as to give fulness at either side, and the bottom of the skirts usually turns in under in an Oriental fashion.

Belts are still in existence—a mere string of the material or a narrow line of patent leather. Suits are most often shown without belts; the semi-fitted coat with nipped-in shoulders is preferred and is by far the most fully accepted type shown. Suit skirts are straight and shirred at the waist or are made with circular effects, either circular at the bottom of an ungathered and simple skirt or with side and back overflounces cut circular over a slim underskirt. Top-coats take the form of wraps. They wrap about the figure a great deal oftener than they fasten in the conventional manner. The smartest of them are shown without belts. Fur is used to trim the suit coats and wraps. It is used to an extravagant degree, and forms at least a deep collar on almost every suit and wrap. The top-coat usually runs to the bottom of the skirt or gown worn beneath it, while the popular length of the suit coat seems to be either half way between the hip and the knee or a full three-quarters length, according to preference.

THE AUTUMN FABRICS

The fabrics used are very lovely and many of them are "all American." The duvetine weaves in the loveliest shades imaginable are so soft and light in texture that they are almost like a fine chiffon velvet. Duvetine is the most expensive, as well as the most popular material. It is used in one-piece street costumes, suits, and wraps. Gabardine, serge, wool velours, and twill fabrics are also used in suits and frocks. Soft wool materials that in a way resemble tweeds are shown in coats and in suits. The colours are dark,—shades of brown seem to lead in every collection, followed closely by reds and bright Oriental blues. Black is shown a great deal for afternoon and evening. Metal cloths and beaded effects make up a large number of evening gowns for both old and young, while tulle and net are lovely in bouffant effects for evening, and when they are used over the brilliant new metal cloths, the results are exquisite.



From a department newly established by Bergdorf Goodman to serve youth exclusively comes a moleskin coat with the new circular fulness, and cuffed and collared with grey fox

Lace is used in new and attractive forms for trimming, and this use is very noticeable after the severe finishes of recent seasons. Deep collars of lace are used in two New York collections. Hand-made lace used as a fichu on an afternoon gown of black satin is very lovely. The most popular form of finish and trimming is embroidery. Used in simple patterns, but exquisitely carried out, it covers whole bodices or makes a simple border around neck, hem, and sleeves. American embroidery should have special mention, for in this, as in workmanship and finish. the progress has been quite remarkable. The designs, in many instances entirely original, are so beautifully carried out in colour and in work that they may well be compared with the work of older days. Tiny glass beads, paillettes, and jet are used to a great extent on evening gowns, and youthful designs in taffeta are trimmed with ruffles and finished with bindings.

Bindings and braided effects are used on the tailored clothes, when embroidery is not used. Bands of stiff "tailored furs," such as caracul. Persian lamb, squirrel, or kolinsky fur, trim some of the one-piece frocks, as in the sketch at the lower left on page 51. In this simple street frock, balsam green duvetine is combined with black satin, and one may readily see how effective are the narrow tailored bands of astrakhan fur. This design is typical of the collection with regard to the length of skirt and sleeves, the high neck-line, and the simple but discriminating use of trimming. The long overtunic is especially attractive, while the slim underskirt of black satin gives it the correct air of smartness. Embroidery is used on this dress, but in such a subdued form that it is hardly discernible. Make-believe pockets on either side of the skirt are outlined in gold and black threads finished with embroidered circles that resemble buttons. A narrow patent leather belt is used to break the straightness in this design, but it only appears from the sides and across the front of the dress, while the back remains a straight unbroken panel topped with a deep collar of the black fur. There is something quite Russian in the spirit of this dress, and one can imagine it worn with long black gloves and a high straight turban smartly made of astrakhan fur.

THE ACCEPTED TAILORED SUIT

Quite typical of the popular tailored suit is that at the left on page 53. The length of the coat and the skirt are shown as illustrations of those lengths found to be the most in favour with the designers here. The suit itself is made in a smart wool material, a black wool pin-striped in white and of such a weave that the whole gives a dull grey tweed effect. The well-tailored lines of the coat are softened by a deep turn-over collar that is an example of the present mode. This collar fastens in an unusual manner on a band that runs the entire width of the collar underneath; in the middle a narrow string of the material is used to gather the collar in snugly about the neck, tying in a bow at the front. Narrow bands of the striped material, with the stripes running across, make a very smart finish to this strictly tailored suit. Each outside seam on the skirt is bound with one of these bands, while a narrow band marks off an outline on the coat.

The models shown on this page bear witness to the distinction of a department exclusively for young girls which one house has recently installed. In this department, one finds beautiful dresses in serge or more expensive, as well as more perishable materials, for the young schoolgirl. There are furs, too, and fur-trimmed wraps. At the bottom of this page is shown a lovely coat for a young girl, for general wear. It is of dove grey duvetine and is trimmed with narrowest bands of grey squirrel fur. The coat is of unusual cut, made with a deep shawl collar and turn-back cuffs of the squirrel, while at the hips, a wide band of dove grey Georgette crêpe entirely covered with

(*Continued on page 124*)



Charlotte Fairchild

From dove grey duvetine and slim strips of grey squirrel fur mounted on dove grey Georgette crêpe, Bergdorf Goodman has fashioned the most demure of wraps to enfold the mischief of eighteen; posed by Vera Beresford



A frank enthusiast for panniers is this evening gown which Stein and Blaine have created from the loveliest of the season's fabrics, metal cloth in pink, lavender, and silver



The length of coat and skirt most in favour with New York designers is illustrated in a tailored suit designed by Michael, all in a smart black and white striped woollen material



The loveliness and youthfulness which characterize the costumes designed by Harry Collins are marked in this softly full, yet narrow-at-the-hem wrap of sapphire blue velvet



An innovation at the house of Joseph is a department which devotes its attention solely to the creation of such loveliness as a négligée of peach chiffon and brocade and glittering gold lace

SIMPLE LINES, SLIM GRACE, RICH MATERIALS AND FURS, AND A NOTABLE USE OF LACE IN HAPPY COMBINATIONS WITH THE CHIC GRACE OF SILKS AND VELVETS FOR AFTERNOON WEAR, MARK THE AUTUMN MODELS OF STEIN AND BLAINE



Even the wearer may gaze at this moleskin coatee collared with sable. It is short and circular with ends crossing in front. The muff is a flat piece of mole lined with cream velvet and edged with sable, and the brown duvetine turban has tendrils of ostrich

(Left) This frock of cinnamon brown duvetine has a fur coat to match its own trimming of Hudson seal. The coat is straight, unbelted, and circular. The frock develops into dove grey faille embroidered in brown silk and wool and is topped by a prune velvet toque with black glycerine ostrich

(Right) For a suit of cinnamon coloured duvetine, rows of clipped wool fringe have done their utmost to be effective—and succeeded—in trimming the coat, the bottom of the skirt, the draped collar, and even the crown of the duvetine hat which matches the suit and shows a smart facing of black velvet

Charlotte Fairchild



This black moire frock has a deep collar and sleeve ruffles of écru thread lace. The long-waisted bodice drapes over the hip and fastens under the sash bow at the back, the skirt is topped with a draped pannier,—and the whole excellent effect is very new

(Left) Very simple and very charming, as it should be for a young girl, is an evening frock in two shades of peach coloured chiffon. Over a satin foundation, the deeper shade of chiffon shows through the lighter overbodice and band on the skirt, which are embroidered with tiny glass beads

(Right) The black chiffon velvet of this afternoon frock is combined with écru net and lace. The bodice ends in a ruffle beneath the girdle of beads and metal threads, and the full skirt is pointed and uneven at either side. The black velvet hat is trimmed with strands of tan ostrich



Charlotte Fairchild

IT ISN'T THE AMOUNT OF THE TRIMMING, IT'S THE UNEXPECTED MANNER IN WHICH IT IS USED THAT COUNTS

CLEVER OF LINE AND DEFTLY TRIMMED ARE THESE AUTUMN FROCKS DESIGNED BY JULES SAMUEL







Of course, the world insists upon being full of a number of things, but not many of them are like this gown of navy blue duvetine just made for dashing youthfulness. The kimono bodice blouses over a blue and grey ribbon—one of those wicked two-faced things. That straight and simple skirt knows its lines, too,—heavy navy blue and white silk braid tipped, top and bottom, with tassels. Godet plaits, braid trimmed, are the surprises this frock keeps up its sleeve

A maroon coloured duvetine frock embroidered in dull old-blue silk—that's one of the things every young girl ought to know about. The neck-line of the simple bodice has a curve of its own—and as for the sleeves, witness how straight pieces faced with dull blue are fastened on. Embroidery outlines the pockets and trims the frock

One can't see the front of this black charmeuse frock, but the bodice is filled in with lace, and as for the back, two panels form a coat effect, divide, and attach themselves to the bottom of the short sleeves. The barrel effect of the skirt is accentuated by a short overskirt and marked with embroidery of metal threads in dull colours

NO MATTER WHAT THE BODICE DOES,

THE SKIRT OF A JULES SAMUEL FROCK

ADDS THE FASHIONABLE SIDE FULNESS



SILK AND SATIN WAYS OF SHOWING HOW IMPORTANT ARE THE FRAILTIES OF HUMAN WISHES



It really looks quite simple—lots of things have that distracting habit—, but only designers who know how can do it. In the first place, it is a black crêpe meteor afternoon gown for the matron. Under the deep V-collar of lace, the kimono bodice runs into a semi-fitted waist-line. The skirt is one of those simple things one reads about, full at either side, bouffant at the bottom, and wearing on the belt at the back two rosettes of jet beads



If one wants to be pictorial, it's really quite the fashionable thing this season. This Nile green changeable satin gown fills in its tight bodice with lace and ruffles up its waistline with lace. Clever flowers in natural colours blossom in appliqué over the satin skirt, and silk panniers, airy and picturesque, make one sure there is yet much to be said

Being pious, the bodice of this rose and silver metal cloth frock crosses itself with ribbons of metal cloth. The skirt has that bouffant-at-the-side, flat-at-the-back-and-front effect, and layers of orchid tulle trimmed with flowers float over the cloth foundation and bodice

SUITS FROM HARRY COLLINS ARE A BIT NARROW IN REGARD TO WAIST-LINE AND TRY TO MAKE UP FOR IT IN RUFFLES AND TUNICS; THE SKIRT OF A ONE-PIECE GOWN SHOWS A BROADER MIND



Art may be long, but with the couturier, it may be short, too, where the art of cutting the jacket of a jade blue duvetine suit is concerned. Below that nipped-in waist, which makes an important point all by itself, are pockets of natural muskrat matching the collar and trying to lengthen the jacket over a skirt of pannier effect





And here again is that nipped-in waistline in a suit of garnet coloured duvetine with two saucy double circular ruffles to accentuate it, and, below those, a circular overtunic at the back of the slender skirt. Taupe dyed caracul bands the collar, the sleeves, and the patch pockets, and, without any reservations, makes the waistcoat

Only an inspiration of the newest mode could teach navy blue tricotine to wear the ingenuous air of a pretty peasant maid; but here it does, and one thinks of Normandy when one sees the French blue embroidery on the full skirt and the bodice collared with caracul. Wide cuffs edge the sleeves which attach to a remarkably well-tailored shoulder. The lower edge of the squore-necked bodice rolls back softly to form a smart cuff effect

EXQUISITELY ADAPTED TO SLENDER GIRLHOOD

OR TO THE GRACIOUSNESS OF MATURITY, FLOAT-

ING WITH TULLE OR GLITTERING WITH JET,

ARE EVENING GOWNS FROM HARRY COLLINS



"Si la jeunesse savait" how it looks in pale blue chiffon, it would never wear anything else, especially when layer upon layer of it covers a pale blue crêpe meteor foundation. A garland of rosebuds bands the slender waist, while full-blown roses trim the skirt, and all in pale blue. The skirt tucks in under in a chic Turkish fashion



When all the world is young, what is so delightful as a dance frock which is all layers of gold and tulle and lace? Over a dull gold cloth foundation scalloped in peach coloured silk falls a layer of gold coloured tulle. This adds richness to the lovely outer dress of écru lace run with gold threads and joined with bands of sable brown tulle. The snug waist-line above the full skirt presents new fashion points



For the rounded full perfection of lovely neck and shoulders, no better foil could be discovered than a square-necked black charmeuse gown all aglitter with jet embroidery. Over the slender charmeuse skirt hang four swaying undulating tiers of fringes that by their movement give an added grace to an already graceful carriage



Charlotte Fairchild

SEVERE OR LUXURIOUS, JEAN'S COSTUMES HAVE A PERFECTION OF DETAIL THAT TENDS TO A PERFECT ENSEMBLE



Altogether the most delightful of garments is this grey duvetine motor coat with collar and cuffs of grey squirrel and lining of henna crêpe de Chine. A band of fur starting at either side of the high waist-line forms, because the upper edge of the fur is left unstitched, two small pockets on the hips. A cord of braided duvetine begins at the shoulders in back and ends in pale grey silk cords in front. The draped toque is of black velvet and paradise; hat from Peggy Hoyt



For those fortunate women whose loveliness is heightened by severe lines, has been designed this suit which combines perfect tailoring with simplicity. It is of sand coloured tricotine with knee-length coat buttoned high under the chin and finished with a low turn-over collar. Tailored, too, is the tricorn hat of sand coloured velvet faced with caracul in natural colour and trimmed with large pins with heads embroidered in metal threads and beads; hat from Peggy Hoyt

POSED BY

KITTY GORDON

DECORATIONS ARRANGED BY

MRS. BARNEWALL

(Right) Jean decided that sombre colours might, without criticism, be dispensed with this autumn, so she chose scarlet velours, lovely and glowing, for this new top-coat. Of three-quarters length and made on box-like lines is this coat with its straightness broken by the cut of the shoulders and sleeves which are cut in one with the coat

(Left) Black Persian lamb, in this effective wrap, makes the cuffs and the panel and shawl collar. This panel and collar are shirred in a new way at the back of the neck. The vividness of the costume is further emphasized by the hat of henna coloured velvet which is made with a narrow brim and veiled with ostrich flues in shades of red



Even a Marthe Yerles hat of satin antique with an enveloping turn-back brim may have a weakness for fringe, so this one is given a trimming of monkey. The cape is just a square of exquisite mole skin with the skins worked in the yoke from side to side

HATS FROM McVEADY

(Right) With black satin, Alex makes a simple afternoon hat, and its brim, inclining to mushroom shape, is trimmed with ostrich tips that start at the centre front and spray off either side the soft crown. The baby lamb coat is made on cape lines with a striking chinchilla collar, and it has that just-below-the-knee length



In one of the new picturesque black velvet hats, Reboux keeps the lines soft and inserts in the brim a plume to cross the front and hang over the shoulder. The baby lamb coat that hangs straight from the shoulders has slits for the arms and a stole of fine sable

POSED BY KITTY GORDON





(Left) The mission of this Talbot hat is to show a new shape and a chic combination of black velvet with champagne coloured velvet. It is all veiled in black tulle to the tip of the wearer's nose. In front, the brim is high and wide, but it extends to two points in back. The wrap is the one shown above at the left

Charlotte Fairchild

WITH LARGE AND SMALL FRENCH HATS THAT, AS TO SHAPE, SHOW THE NEWEST LINES AND, AS TO MATERIALS AND TRIMMING, SHOW THE SMARTEST COMBINATIONS, ARE FUR WRAPS OF BECOMING LINE AND ALLURING RICHNESS FROM BERGDORF GOODMAN

ANTIQUE MANTELS FROM VIRGINIA ADD TO THE OLD-TIME ATMOSPHERE OF THE HOME OF MR. JULIUS G. LAY AT WASHINGTON



The heart of the library is an old Adam mantel of white and grey marble, where the fire burns orange and gold in a brass grate. A dull gilt mirror hangs between bronze candlesticks



(Right) Mirrors with rosettes, in the antique Adam archway of the drawing-room, add spaciousness. On the furniture are rose chintz slip-covers, and at the windows hangs rose taffeta



Harris and Ewing

In this old house, remodelled with artful simplicity by Mrs. Lay, the atmosphere of an older day is enhanced by the handsome mantels of the Adam period which have been brought from Virginia and built into the house. The drawing-room, panelled in cream painted wood, has a skilfully arranged and effective scheme of mantel decoration



How is any cold photograph ever going to make one realize just what Chippendale mahogany, yellow curtains, and a Chinese lacquer screen can do in a dining-room? Old silver and glass and a pair of Chinese vases shine here and there



Panelled in cream colour, the walls of the dining-room make a serene background for the stately old mahogany and the family portraits. And through that quiet doorway, one glimpses the fireplace of the living-room opening beyond

THE HOME OF MR. BRUCE CLARK ON LONG ISLAND, IS A FARMHOUSE OF 1830 DAYS



(Left) These very literary Chinese cocks crow their imaginary farmyard joy on the fine old mantel in the library, while the tan and blue Chinese rug on the floor reflects the colour scheme of the whole room



Harting

For the merest glimpse of what "Topside" has done to be charming, one may take the living-room where light tan walls and mulberry curtains work magic. On the furniture is rose and blue mulberry chintz. "Topside" dates back to about 1830 and has never used any cosmetics beyond white paint and fresh chintzes



Baron de Meyer

This Georgian silver centrepiece, made in 1731 for the Earl of Exeter, is distinguished by the lions modelled on its handles. The Queen Anne silver cups with covers, on either side behind the tall graceful candelabra, are unusually fine strap cups, so called from their decoration; silver from Crichton

(Left) This lovely cloth, which was made in Belgium, is of Flanders, filet, and point de Venise lace. On it stands a silver urn, a copy of an Adam design in the reign of George III. The compotiers and the four candlesticks are of the same period; silver from Crichton; lace cloth from Madame Kargère

THE BEAUTY OF A TABLE, AND OF THE ROOM IN WHICH IT STANDS, IS GREATLY ENHANCED BY GRACEFUL PIECES OF OLD ENGLISH SILVER AND BEAUTIFULLY COMBINED LACES OF DELICATE WORKMANSHIP



MARTIAL ET ARMAND

For the opera and brilliant evening festivities is the glory of this cape of ermine bordered with black lynx and lined with white satin. It is shaped to a deep circular point in the back and into points in front, where it is attached by a rich ornament of gold thread and the same gold gimp that edges the lining. Perhaps the Parisienne may wear it over the evening wrap, perhaps over the flounced or panniered gown for which, in the very nature of things, it was intended

The FURRY WINTER FURBELOWS *of the* PARISIENNE

Never Were Furs More Richly Elaborated or of More Silken Softness; the Rich Brown Tones Prevail: Kolinsky Is Darker than Ever, and Squirrel, Scotch Mole, and Even Fitch Are Dyed to Match It

THE furs for 1919-1920 present marvels of workmanship as their distinguishing characteristic. The expert furriers seem to have lavished unlimited thought and care upon their models, and the result is fur worked with almost as much elaboration as is shown in woven fabrics. I am told that a tremendous season is expected, that in spite of the soaring prices, dealers are hard put to it to obtain a sufficient number of fine skins to meet the demand. One firm, for example, has used eight hundred thousand Scotch moleskins already, and would be glad to obtain as many more. No fur seems too luxurious or too expensive to find a ready purchaser, and the fineness and lustre of the skins seems to justify their cost.

That greater ampleness will be required by the coming mode is proved again by the fur models which are ready in advance of it. Last year at this time, one found coats of the more supple furs which were almost as scanty as dresses, and straight, narrow, and belted like a frock of serge. This year, the favoured model for the full length coat is the "cape-manteau," as it is called, a cape-like form very wide around the shoulders with slits for the arms into which wide short sleeves have been set. Side by side with the variations of this model, one finds the real cape, for no one seems yet to have tired of it, and it is, of course, the ideal garment to wear over bouffant skirts, especially the pannier ones, of which we are promised a great many.

For these long coats and capes for daytime wear, mink, kolinsky, and seal promise to be favourites; in the less expensive furs, we shall have coats of sable-dyed squirrel instead of the grey so much in evidence last year, for there is a strong tendency toward brown furs for this winter, and even Scotch mole is being dyed browner than usual in order to increase its richness. A great novelty shown at Max's is a long coat of kolinsky dyed fitch, which is very flexible, rich, and shiny. From Revillon Frères comes a long coat of Persian lamb with a high collar of skunk which has been used in novel fashion in wide bands down the sides, in order to give to the silhouette the width which is being demanded



MAX

The Paris furriers are making the life of a Scotch mole very hard indeed these days. However, when dyed a rich dark brown and made into wraps such as this ruffled cape, the beastie really is so popular that the demand can not be supplied. The brown furs are immensely in favour. Even fitch is dyed kolinsky colour, as in the collar of this sumptuous moleskin wrap

at present. They are also showing a long cape-coat of grey Russian squirrel striped on the collar, cuffs, and hem with narrow lines of Hudson seal, accompanied by a smart muff striped to match and of generous size.

FUR COATS DISCARD THE BELT

Belts have entirely disappeared from fur coats, as they are rapidly disappearing from suits, for all the furriers seem to be agreed that this was a mode which was really never suited to their material. Most of the models are still moderately narrow about the hem, so that the line is almost barrel-like, and they avoid clumsiness by clever cutting and arrangement of the skins to give long lines where they are wanted.

For evening, the more sumptuous furs, such as ermine and chinchilla, are being fashioned into capes and coats of similar form. At Paquin's was sketched the magnificent ermine cape,—shown at the right on this page—with slits for the arms and a huge puff of ermine by way of a collar. This form has appeared before in a real collar, gathered in the centre to make it take its rounded shape, but in this case, the fur has been sewed flat to the coat with the skins going across, while in the body of the coat, they are used up and down. Across the front, they are arranged in the form of a great square which is evident only when one looks closely. At Revillon Frères are shown capes of chinchilla (of which fragile fur there is not nearly enough to meet their needs) and others of kolinsky, one of which is sketched at the upper right on page 67. It has been silvered all over by inserting white hairs among the brown to give lightness and gloss to the fur. In this case, the kolinsky is dyed very dark brown, and the effect is exceedingly rich. The skins are worked in circular form, for the circular line is very popular this season, and with this cape goes an immense bag muff which may be shirred up on a string. The lining, for French fur linings are always worthy of note, is of matching chiffon velvet, trimmed around the edge with three rows of garlanded and ruffled gilt ribbon.

A feature of the season is the use of "filets" of fur, as they are called, which are narrow strips of fur set into the main fabric with the grain going in the opposite direction. This gives the effect of striping when it is used in straight strips, and a very novel effect of brocading when it is used in patterns. Max is showing a mole cape worked all over in great flowers made by inserting filets of mole in petal form, joining in the centre by a small circle of seal, the fur arranged so that it shows light instead of dark. He uses the same idea for embellishing big mole collars on coats of another pelt.



PAQUIN

No fur seems too luxurious or too costly for the wraps of this season. All of pure white ermine is this cape-manteau for evening, and it is lined with white satin, collared with an immense puff of ermine, and patterned by adroit sewing of the skins to make the fur run in the desired lines. Below the very wide shoulders are slits, not sleeves

Interesting things are being done with scarfs this season. The Parisienne classes the fox and the fisher as summer furs to be worn with light dresses. Their simplicity of form makes them of less importance than the gown, and this is as it should be during the warm weather. In winter, her furs assume first place, and therefore she prefers something more elaborate. Scarfs for the coming winter will be very large, and, when they are not in the form of capes, they will be in that of rather splendid straight scarfs.

A SCARF OF DISTINCTION

From Revillon Frères comes the lovely scarf of Scotch mole sketched at the lower left on this page. It is very long and of the same width throughout. The skins, instead of being used in strips with the grain going first one way and then the other, are invisibly joined in long bands, the grain all going in the same direction. Between each stripe, which is just the width of the skin, there is a filet of the same fur running in the opposite direction. The effect is that of narrow darker lines between wide lighter ones. The lining of this scarf must be described, as it is beautiful. Taupe chiffon has been embroidered all over with red and blue flowers and green leaves. At the edge is a border of gold threads interspersed with these flowers. Inside each end, the scarf is further embellished by deep fringes of silk taupe, red, green, and blue, and the effect is chic when one is thrown over the shoulder, because the fringes fill in the spaces between the edges of the fur. The muff to go with this scarf is enormous and perfectly flat. In fact, very large muffs either oblong or cylindrical are a feature of the new furs.



REVILLON FRÈRES

Where are the belts, the frock-like lines of yesteryear? There is not a vestige of them in that cape-manteau which is going to keep out so many winter breezes along the Rue de la Paix. The circular adjustment of the exquisitely glossy Hudson seal fur enhances its loose effect

REVILLON FRÈRES

Scarfs are going straight this season, and it should be added, going strong, for a straight scarf of velvety mole in the new "filet" arrangement, wonderfully lined with embroidered and fringed chiffon, is, with the muff, the alpha and omega of the costume. The huge flat muff will bear watching, for the next time you look, it's a bag, dangling from an elegant Parisian elbow

REVILLON FRÈRES

When one finds silver threads among the brown of a smartly circular kolinsky cape, it isn't that kolinsky is growing old, but, on the contrary, that it's being extremely new. To satisfy that French penchant for linings, there is matching chiffon velvet ruffled with gilt ribbon. One of those enviable now-it's-a-bag and now-it's-a-muff affairs completes the set

SUPPLE FURS IN NOVEL USES

Mole is immensely popular and has been used for the cape from Max sketched at the upper left on page 66. The fur, of such fine quality as to be almost as supple as silk, is worked in a series of ruffles with a collar of kolinsky dyed fitch. Martial et Armand have made the evening cape of ermine and black lynx on page 65. The cape form is deep in the back and comes to points in the front, where it is fastened with a big gold loop and button. Long straight scarfs of ermine or chinchilla are offered for evening, and sable is also used in classic form, that is, the skins are simply laid side by side, paws and all, and sewed together with a fringe of the tails across the ends of the scarf. Skunk is also being used for straight scarfs and for the curved shapes which show the fur to the best advantage. The wonderful wearing qualities of this fur make it a wise investment for daily wear.

It is to be a winter of furs, that is certain, for, besides knowing that they are supremely comfortable in the chill of winter, the Parisienne knows that they add as nothing else can to the smartness of her attire. And never, perhaps, were pelts more lovingly handled than by the furriers who are now satisfying the whims of Paris.

PARIS RETURNS *to the* CITY *and the* AUTUMN MODE

The Season Starts with the Revived Mode of the Picturesque, with Bouffant Skirts for Evening and Fitted Lines for Street Wear, Though How Long This Mode Will Last Is for the Openings and Winter to Decide

IT is a tradition in the French dressmaking world that the August openings may bring a surprise in the way of a new silhouette which will cause a sensational change and set our carefully prepared predictions at naught. Sometimes, this very thing happens; more often, it does not; more often still, a really unusual silhouette is launched, but fails to attract universal attention or be adopted by a sufficient number of well-dressed women to give it an important place in the mode. Every August, before the collections are shown, the world of dress is in a state of more or less suspended animation. All concerned are making surmises and watching to see what tricks the mode will play.

Unless this is one of the years when the best-laid plans are destined to be overthrown, indications point to a revival of picturesqueness in dressing such as we have not seen for a long time. In Paris, at least, the *gamine*, the amusing, the chic, have held sway for several seasons. Women all seemed trying to look like "good sorts," instead of appearing the mysterious, graceful, essentially feminine creatures of a decade ago. But a reaction in favour of more feminine styles is indicated in several directions, for afternoon and evening wear at least.

It is not probable that street gowns and tailleurs will show much elaboration; modern life demands that our street clothes put the practical above the pictorial in importance; and such unchangeable things as automobile doors, trains, and apartment house elevators make exaggerated skirts an improbability for daytime wear. Unless there is a great surprise in store for us, however, we shall see pannier frocks for afternoons and very wide skirts for evenings for at least the commencement of the season.



ALICE COURTOIS

For wintry weather, the Parisienne will wear a long-coated suit of grey bure muffled with a good deal of squirrel and given a hat to match. The bodice underneath is of grey and silver brocade tied with grey silk cords and silver tassels

WILL THE NEW MODE LAST?

There is talk of its being a transitory fashion and of classic draperies which will quickly supersede it; it is said that the pannier mode is too recent, having been successfully revived in 1915. The same people say that a very wide skirt means a tightened waist, and that the women are not ready for the return of the corseted figure and do not want it.

It is true that a snugness of the corsage adds very much to the effectiveness of bouffant skirts; even in 1915, we wore rather closely wrapped bodices with our pannier evening frocks, and if the waist remains as vague and formless as it has been in Paris for the last year, the effect will be incongruous, to say the least. Clever management will be necessary. One solution of the problem was suggested in the Poiret frock worn by Monna Delza at the Prix des Drags and published on page 39 in the September 1 issue of Vogue. Unmistakable panniers were combined with a bodice which wrinkled a little below the natural waist-line and constricted it not at all. Again, it is the slender figure which will adopt this style.

Slightly more fitted lines, even for daytime, are strongly indicated, however. It is thought that the redingote, with which Chéruit was successful this summer, will find a place in the early autumn wardrobe of many well-dressed women. Georgette thinks so, and she has prepared the model shown at the lower left on the opposite page. It is of black gabardine with a very flat back; the fulness is taken away by two darts, and godet-like sections are set in over the hips. This coat-dress may be worn by itself or over a frock or long blouse which will form a waistcoat. Waistcoats, by the way, are retaining all their popularity and are becoming very eighteenth-century in cut and very pretty.

Alice Courtois solves the problem of what to



ALICE COURTOIS

With bouffant frocks, one must have a cape-manteau, and it prefers to be of fluffy apricot coloured vélusine with a cape back and a belted front to give it mantle form. The new very dark kolinsky makes the fur collar and cuffs



ALICE COURTOIS

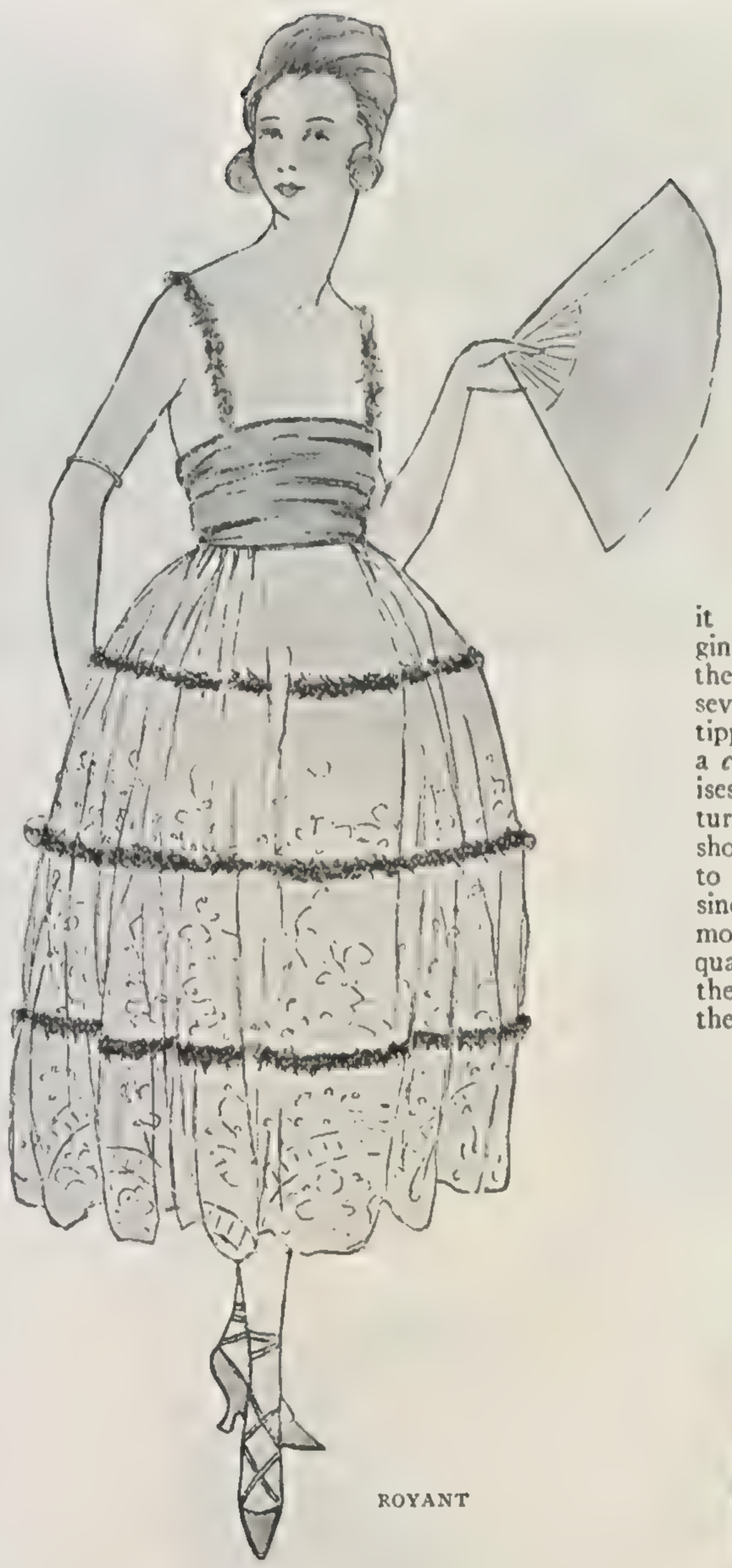
The well-equipped autumn costume might wisely follow in the footsteps of this suit of black and white artificial silk with its long coat over a frock and its brown shoes and stockings to match the shell hat buckle of the duvetine hat

wear when the leaves begin to turn, with the suit of black and white artificial silk sketched at the lower right on page 68, made with a very long coat, fitted rather more snugly to the figure than those we have been wearing. It may be worn closed in front, with furs, or open to show its two lines of flat white silk dots and the waist of the frock, which is of white satin embroidered like a waistcoat in black silk grapes. The little hat that goes with this suit is of black duvetine with a satin ribbon running through a buckle of tortoise-shell, and typical details of the costumes are the shoes and stockings of brown to match the buckle. Brown promises to be a first favourite for whole costumes, having been so well liked all summer for the details of dress.

FROM DAY TO EVENING WEAR

For more wintry days, Courtois has made the suit of grey bure sketched in the middle of the opposite page. The semi-fitted coat is without a belt and has pockets set in at the hips to give width. The collar is of squirrel and rolls over, showing its deep facing, if one likes. An immense muff of squirrel and a little hat of the two materials complete this costume for the street. Both these suits look like frocks when the coats are removed and may be worn for the afternoon dancing in which Paris is sure to indulge again when the world comes back from the beaches.

Courtois believes in the wide and bouffant frock for afternoon wear and has made the wrap shown at the lower left on the opposite page to go over it. It is the cape-manteau, which every one is going to wear, apparently, and it is of apricot coloured vélusine, a rather fluffy woollen material from Rodier. The back is a cape with seams down the sides, and the front takes mantle form by reason of the belt which comes through slits at each side.



ROYANT

After its bands of sable and wrapped corsage of geranium red velvet ribbon, the most important point in this evening frock made for Marthe Régnier is the skirt not very narrow, but very new; the silver cloth beneath is shorter than the lace

At the beginning of the season, the informal evening dress is always in demand, for summer has made heavy demands on those already in the wardrobe. Two very charming ones are shown on this page. Royant made the red and silver one at the top of the page for Marthe Régnier, one of the very best French comediennes, who had a success last spring in "Les Amants de Sazy." This frock has a foundation of cloth of silver which is not very narrow and is much shorter than its silver lace overskirt, so that there are six inches of transparency at the hem of the latter. The overskirt is banded with strips of sable, and sable also forms the shoulder-straps. The corsage, which is wrapped rather snugly, is of geranium red velvet ribbon. And the back of the gown is formed by lengths of this ribbon, tied in a huge bow with one end dragging on the floor. To wear with it, Royant has made Mlle. Régnier a cape of geranium velvet cut with a flat circular piece in the back, lined with red and silver tinsel brocade, and trimmed with grey fox.

OF LACE AND TAFFETA

Georgette, who in the summer launched at the races a most successful frock with a white satin bodice and a black Chantilly lace ruffled skirt, clings to this idea for early autumn evening wear. Her little frock sketched at the lower right on this page, is of black taffeta with bouffant black lace ruffles. This model has short sleeves, but a feeling for long ones, even exaggeratedly long ones, is in the air. From one extreme to the other has always been the way of the mode. Some of the late summer models from Lanvin have sleeves coming down over the hand in a fashion again new.



GEORGETTE

For early autumn street wear, the mode commands a redingote in every wardrobe. This one of black gabardine with inserted godet plaits may be worn either closed or open over a waistcoat

THE NEW NASTURTIUM COLOURS

Late in the season, after mauve and citron yellow had been exploited in millinery came a vogue for *capucine* shades, that is, the nasturtium colours. In all tones of orange, red orange, tangerine, and red brown, these flowers will give the keynote for autumn hats which will be worn with brown costumes of every sort. The combination is a pleasing one. Brown furs, especially mink, though it is very expensive, will be worn at the beginning of the season and will look well with these hats. Since the openings of the modistes, several houses have made hats lifted in the back, tipped forward, and filled in above the hair with a *cache peigne* of flowers, and this fashion promises to be popular, for it goes well with picturesque frocks. It will not go in the least with short hair, and the coiffeurs are putting their wits to work. We may even see large false chignons, since we are adopting other things that our grandmothers wore. Some have even taken up the quaint fancy of clusters of curls at the sides of the face. These curls are false, of course, but they are attached by modistes, not by coiffeurs.

M. H.



GEORGETTE

Paris has returned from the country and is rightfully demanding afternoon or informal evening frocks like this one of black taffeta and black Chantilly lace with a top ruffle like a crinoline



No, this isn't the way it is done in Paris, nor has the smart woman adopted the retiring ways of an Oriental beauty in going about. After the hour of baths and massage, however, she rides back across Aix-les-Bains, in her dressing-gown, obscured by the curtains of her sedan-chair

THE SEASON AT THE FRENCH WATERING-PLACES

Transferred to Aix-les-Bains, to Évian, and to Vichy, the Social Life of Paris Sparkles through Its Gay Orbit of Baths, Dinners, and Dances

IN order to be present when the victorious troops entered Paris, every one spent the night of July 13 in the gayest fashion possible. For those who were invited to a house to watch the troops pass by at six or seven o'clock in the morning, there was no going to bed, for it was impossible to think of sleep if one wanted to be ready in time. Inflexible orders barred the streets at dawn and before, to control a crowd of millions of people who had been living for months in expectation of that blessed day.

Everywhere, hostesses arranged suppers, cards, and readings for before sunrise, to which the women came in morning frocks and the men in informal dress. Never before had such a communion of spirit or a more perfect accord of thought reigned over so large a gathering of people, who, when the sun rose in the freshness of that summer morning, turned their eyes simultaneously towards the imposing cenotaph to salute first the heroes who died for their country, before the troops entered the city. It was a moment of anguish, of unforgettable grandeur when two sentiments, opposed, but inseparable on that day, were mingled—grief and joy. It was this which gave to that historic day a tone of reserve and of gravity which it was impossible not to observe in the people who had come the night before and seated themselves on the folding chairs at the edge of the sidewalk, provided only with sandwiches or *croissants* as food for the entire day. Some had climbed into trees, others were perched on cornices of the public buildings. They were everywhere. Bunches of men clung to roofs, chimneys, and along the rain gutters. Carts and carriages were invaded at ten and twenty francs a place. Standing-room on ladders rented for as much as eight francs. Certain windows went for more than fifteen hundred francs.

At Claridge's, on invitation of S. A. R. Luis Duke de Bourbon, one breakfasted heartily before eight in agreeable company. At Madame Lahovary's, the balcony over the Champs Élysées was filled with well-known people, as it was at the home of Monsieur Delaunay Belleville. At Madame Klotz's and at Monsieur José Limantour's, society people met for breakfast. At the Théâtre de la Renaissance, Madame Cora Laparcerie arranged a supper and a breakfast during the twelve hours. that her guests will not soon forget. As for the couturiers who faced the way of the troops. their windows were not less beautifully decorated.



Smartly enveloped in her velours cape, made by Dœuillet, with a huge collar fringed with monkey fur, the Countess de Roche may be en route to the theatre



Thus may Madame de Mier grace the dance or concert in an orchid crêpe de Chine frock from Renée, with the two flounces of its skirt all plaitings. The wide hat is in matching crêpe with a huge orchid in just the place that Reboux chose



No less an attraction of the watering-places than the "cures" to which Paris is faithful, than the mountains, or the festivities, are the beautiful women charmingly gowned. Mlle. Odette Trézel wears a flounced Jovaerts gown of changeable silk





Thus does little Toutou go about tucked under the arm, the best behaved of little dogs, the silent companion at a tête-à-tête, for below that bristly neck the rest of him is a Worth umbrella



At Évian, the clear mirror of the lake gives back the dancing sunlight, the deep blue of the sky, sometimes the image of a boat that skims about as buoyant as the air, or dreams in the purple shadows of those restful mountains



There is a charm in the mountain scenery of the Midi which Claudine Rouget can explain—she it was who designed for Madame de Mier a frock and cape of knitted white wool, and an embroidered grey silk jersey sweater. The Reboux hat is white horsehair with violet ribbon

Since the time Madame de Sévigné lived at this summer house, Vichy has been the resort of a brilliant gathering. Those guests, however, may question a statement in one of her letters,—"It is a country where living costs nothing!"

nor were their collations less generous.

At one window, I saw Mlle. de Saint-Sauveur dressed in brown with a small mannish hat, the Duchess de Noailles all in black, and Madame Barrachin in a black and white foulard frock with a little mauve hat.

Everywhere, the women had that charming and sober mien befitting such a ceremony. Next day, the trunks were packed, and every one went away, for the season was commencing at the perennially smart watering-places.

OFF FOR THE WATERING-PLACES

Since time immemorial, in France, we have been faithful to the cures. The waters were taken for reasons of health when journeys were very complicated affairs, and people did not know the beaches. At least, they did not come for the mineral water cures as one does now—by motor. It was the Duchess de Berri, in the time of the Restoration, who made Dieppe fashionable, Dumas *père* who discovered Trouville, and the Duke de Morins who made the fortune of Deauville. Until then, it was only the springs that were visited. It was Marguerite de Navarre who, at Cauterets, christened one of the springs the fountain of love.

Louis XIV went to Barèges. Madame de Maintenon liked the same place very much, while Madame de Sévigné praised Bourbon-Lancy, and Montaigne followed the Plombières cure. Vichy, where the Duchess de Brissac met Madame de Sévigné, has always had a smart select gathering. For distraction, one may see the *bourrée d'Auvergne* danced there. The Mont-Dore, which was popular in the Middle Ages, was discovered by the Gauls and has been justly famous since that time.

To-day, it is fashionable to take the cure or at least to give the appearance of doing so, before taking up a social summer life at Deauville, at Biarritz, at Dinard, or at some other smart resort. One acknowledges one's infirmity, or else one doesn't—it makes little matter what it is. And so it comes about that one goes to these places merely for pleasure or to see new sights. At Brides-les-Bains, where the coquettes go to reduce, the attendance is greater since the German watering-places are stricken off the list.

As for me, I go to various places for pleasure; to Auvergne, in its sublime setting of mountains and valleys, just to take walks. And this year, Évian, situated on the edge of its enchanting lake, soothes me after a picturesque and delightful motor trip. Lorraine and Savoie,—I have desired to know and see everything in these districts of France where the waters work miracles and where the melancholy of an injured soul is distracted by the most beautiful and enticing panoramas.

AT A SMART HOTEL

For the last ten years, there have been large hotels installed in American fashion and excellent in every way. In a dining-room that is decorated with flowers and gives one a superb panorama, one lunches in the same morning costume one wears to the springs. It consists of a light-weight tailleur, or a tricot frock if it is warm.

In the afternoon, concerts, dancing, and motor trips take up one's time. Bridge often monopolizes the evening, if one does not prefer the theatre which the best companies from Paris bring to all the watering-places. Dinner is the most elegant occasion at the hotel, and the great dining-room presents an admirable sight after eight o'clock.

Many flowers, many lights, music, and strange persons dressed with the idea of producing an effect,—that is what the smart hotel presents during the two month's cure. And the groups are constantly renewed, for those who come for

(*Continued on page 122*)



Oh, and that shawl of Chantilly lace, doesn't it somehow make one think of walking at twilight—with one's hair parted in the middle—under a nice sentimental willow, at the side of a fond black moustache

PARIS TRAILS *a* SHAWL *about* ITS GIDDY SHOULDERS

Scurrying Back with the Puffed Skirts of Autumn Come Shawls, But the Puffed Skirt May Not Last

THE times in which we live have a fancy for modes of a single day, modes which have no to-morrow. Thus it is that we may possibly find that the shawl of an older day is the only warmth which will be permitted us with the voluminous skirts promised for autumn. Who can say?

The shawl is, as it were, the basic principle of feminine costume, and the tradition has continued among the Venetians, the Arlesians, and the peasants in most of the provinces of France. It is, in fact, a chosen wrap of all women who wear the wide skirts. Yet it may be that this mode of wide skirts, inspired by Velasquez and Winterhalter, will last no longer than through the autumn.

So while they last, let us have shawls—fringed and draped and crossed—for this little fashion fancy that now recurs so charmingly is temperamental and must be speedily enjoyed. It may be whispered in strict confidence that among those whose eyes are keenest for modes, there are many who assert their inability to picture the woman of to-day seriously adopting the voluminous skirt. And there is room for doubt.

But, the shawl itself, what an ineffably feminine thing it is. One can hardly picture any lady member of Congress bothering with a thing so imbued with the whiles of an airy tradition. That sweet simple heroine who twined a pansy in the buttonhole of some flustered Thaddeus—one may be sure she wore a shawl and played the Maiden's Prayer in a horsehair parlour. And in India, of course, they wear them; all one has to do is to try reading a few poems by Lawrence Hope and see what a sensation of palm-trees and shawls rises up obligingly into the stilly night.

Any shawl, fairylike or wicked, is a bit of romance, and even the mode may grow romantic for a moment.



Really, everything should be crossed, one's destiny, one's fingers, and one's shawl—such a bit of a thing, too, so becoming and so simple, and modelled in linen or mousseline after the peasant shawl dear to light opera, as well as to the countryside. In Paris, it is worn over those black frocks for afternoons, a wisp of fairy nonsense



This is the sort of wicked thing those dangerous ladies in the plays, or elsewhere, always do—wear, perhaps, an Indian shawl, simply radiant with multicoloured arabesques and lined, for the sake of astonishment and beauty, with soft fur



The best thing about many a Spanish shawl is its French interpretation, and last spring, some of the leading houses offered a dramatic affair like the above, of silk or crêpe de Chine and weighted with gigantic fringe and impossible romance



Mattie Edwards Hewitt

The fine dignity of the Tudor period is exemplified in the living-room of the home of Mrs. William K. Vanderbilt, senior, at Hicksville, Long Island. The square oak panelling rises to the stucco ceiling of geometric pattern, the draw-top table has the "Elizabethan bulge," and the fireplace shows the flattened Tudor arch



(Right) The linen-fold pattern, one of the principal designs of Gothic carving, appears on a bed of that period. Heavy curtains hung from the tester. The chair is of a later period, for neither Gothic nor Tudor England had comfort in chairs

The MODERN RÔLE *of the* ANTIQUE

By MARION E. FENTON

DESPITE all the modern elements which enter into its composition, it is no exaggeration to say that the antique is the dominant factor in the well-furnished home of the present day. The present and the future, men say, are dictated by the past, and nowhere is the truth of the assertion more marked than in those substantial and material foundations of life, our homes and their furnishing. Architect and decorator and furniture-maker, alike, build on the past, varying and adapting its styles to the present tastes and needs, but keeping the essential lines and principles of the famous historic periods. The demand for genuine antiques is insatiable, and the greater part, by far, of the furniture manufactured to-day consists of reproductions of the furnishings of the great periods of the past.

These periods differ greatly from each other, and it is not only interesting but essential for the woman who takes a genuine interest in the furnishing and decoration of her home to know the characteristics of these periods and something of the conditions of life which determined them and their differences.

She thus becomes in herself a judge of the appropriateness of combinations of periods (for the pure period room is, of course, the exception), and she is able to distinguish the good from the bad in reproductions of period furnishings, knowing what faults to avoid and what qualities to seek. She will not accept the modern hybrid chair which combines the oak of the Tudor period with the turning of the Jacobean, which is lovely in the walnut for which it was originated, but both ugly and unserviceable in the oak of coarser grain. She will realize that every period had its own upholstery and drapery fabrics and colours, and while she may not be strictly bound by period lines, she will take care that when one period borrows fabrics from another, the

(*Continued on page 158*)



Tebbs

Hard as was the oak of which early England made its woodwork and furniture, the carvers of Elizabeth's day had mastered it. These doors brought from England to a New York apartment and actually made in the Elizabethan period, make use of the Roman arch brought from Italy and show the beautiful grain given by the old English quartering



As a medium of expression in this straight, slender, afternoon gown, Joseph has chosen supple navy blue velvet enriched with lace and shining glints of chartreuse metal cloth. Soft lace ruffles edge the tight sleeve and fill in both the triangular opening above the wrist and the cut-out section in the front of the snug bodice which repeats the unusual neck-line. Bows and ends of velvet, lined with the metal cloth, add an unusual touch. The front of the overskirt is laid in cartridge plaits

For a street gown, the wisdom of the mode suggests a satisfactory compromise between the long sleeve and the favoured abbreviated version, which here is really only an extension of the shoulder line. Soft chocolate brown charmeuse embroidered in squares of metal and brown silk make the entire upper part of this costume, while duvetine in the same shade makes the lower part, tucking in under at the bottom of the skirt. Large pockets like loops of duvetine give width to the slender skirt

Very short at elbows and ankles, close and slender as to bodice, and, in startling contrast, very wide at hips,—that briefly sketches the silhouette of a black velvet afternoon dress bound with grosgrain ribbon and trimmed with white, gold, and silver brocade. Accentuating the already considerable width, huge pocket-like squares of velvet overlay the fulness on either hip. Long Chinese tassels finish the velvet belt, which also contributes to the obliteration of slim straight lines

IN TERMS OF VELVET AND DUVETINE, IN STATEMENTS BOTH BROAD AND STRAIGHT, JOSEPH ASSERTS THE SUITABILITY OF THE LONG SLEEVE FOR STREET WEAR AND THE SHORT SLEEVE FOR AFTERNOON



One may be severe with youth and find it only shines the lovelier—this result a gown of rose and gold metal brocade achieved by uncompromising simplicity of line. But then rose and gold are youth's colours, and as the bodice showed its rosiest side and the skirt displayed the gold part of its nature, there wasn't the ghost of a chance for the slender young woman to look anything but lovely. Narrow panels hang on either side of the skirt and are caught to the shoulders by strips of rose chiffon

She looks very very demure, not because it is her nature, of course, but because it is the right sort of expression to wear with a gown of burnt orange and silver metal cloth veiled in black lace to look like her great-great-grandmother's. At either side—giving the new very wide silhouette—are ruffles of black lace, and the round-necked tight-waisted bodice has a peplum and deep cape collar of lace. Broad black satin ribbons come looping down either side of the back and tuck up under the skirt

One may be as old-fashioned as one likes in the matter of evening gowns, and the sophisticated world will only consider one more up-to-the-minute smart. Therefore any woman with a penchant for fichus and pale nosegays should procure a changeable blue and orchid taffeta frock made with a deep bertha, a full short tunic, and a very slim tight waist girdled with silver and tied about with orchid ribbon. The lace in the neck and the corsage bouquet of hand-made flowers complete the picture

HERE ARE THREE EXCELLENT PROOFS THAT JOSEPH OFFERS TO SUBSTANTIATE THE CLAIM THAT THINGS EPHEMERAL MAY YET LEAVE DEEP AND LASTING MARKS ON HEARTS AND HISTORY



Rochlitz Studio

BARONESS DE CARTIER

Madame de Cartier was well known in New York and Newport as Mrs. Hamilton Wilkes Cary before her marriage in July to Baron Émile de Cartier de Marchienne, Belgian Minister Plenipotentiary to the United States and Belgian representative on reparations at the Peace Conference. The ceremony took place in Paris at the Church of the Madeleine and was witnessed by a distinguished gathering. Madame de Cartier lived at the Ritz-Carlton in New York last winter before going to Europe in April to engage in relief work in France and Belgium. At present, the Baron and Baroness de Cartier are still sojourning in Europe



Inspired by Pierre Louys, the artist twisted Aphrodite's black hair with silver, put a dainty blue and violet frock on her, and added green and gold sandals

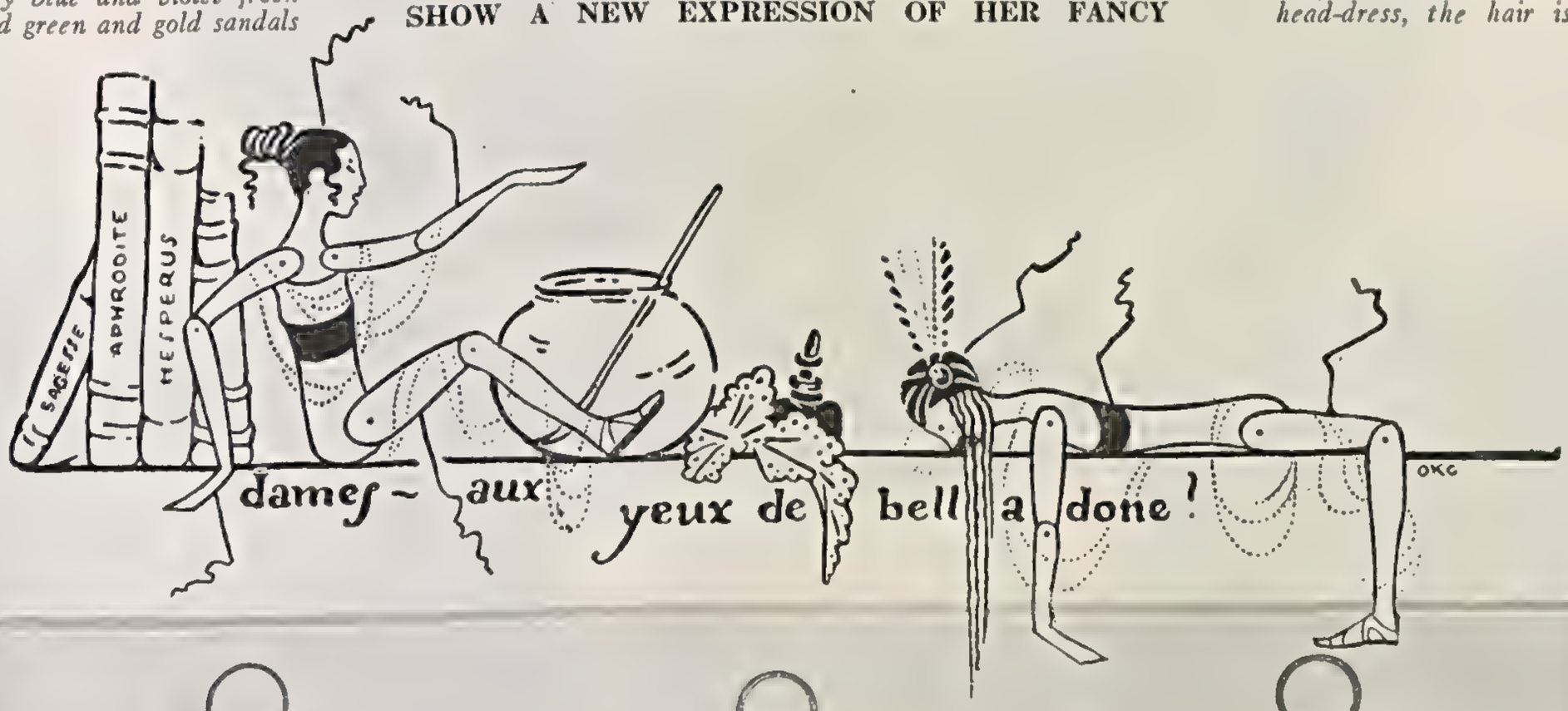


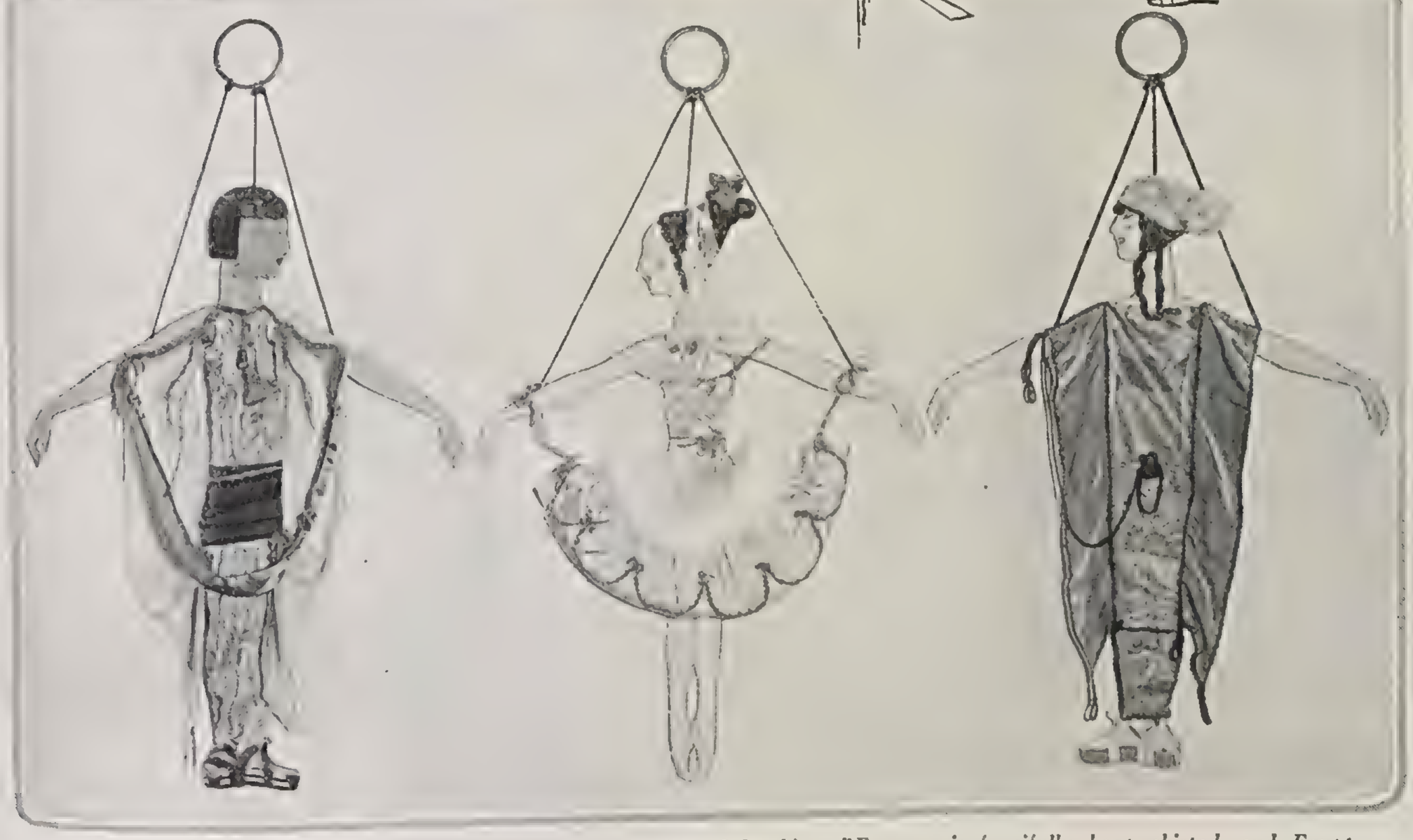
This little Paul Verlaine figure with the striped eighteenth-century paniers is Madame Camargo. She has elaborate bright green hair, and her frock is green and gold



It is no less a personage than Cæsar's wife in Roman stripes of magenta, yellow, and violet shades. For all her classic head-dress, the hair is of yellow wool

THE MARIONETTES OF O'KANE CONWELL SHOW A NEW EXPRESSION OF HER FANCY





Arêtê (left), in mist blue and green, is modern in spirit. Colombine d'Espagne is fancifully hoop skirted, and Egypt has an antiqued gold tissue frock. A set of these cardboard marionettes, suitable for readings, is shown by Bonwit Teller



She has come out of the West, like that other famous young person, Lochinvar, and she is Miss Geraldine Graham, the daughter of Mrs. William Miller Graham of Santa Barbara. This summer she made her début at Newport, and besides all this, Miss Graham is one of the most talented of the season's débutantes



Count de Strelecki

The wary camera man caught Mrs. Jerome Napoleon Bonaparte, of New York and Washington, at an off-hand moment at Newport. At Newport Dog-Show, Mrs. Bonaparte entered Eastney Bobs, winner of nine prizes so far this year

SUMMER, AS FAR AS SOCIETY IS CONCERNED, IS JUST A PLEASING SYNONYM FOR NEWPORT



Mrs. Herbert M. Harriman is seen here taking a stroll with a favourite companion. With preparations for the visit of the Prince of Wales and the excitement of the tennis tournament, Newport offered society a gay summer season

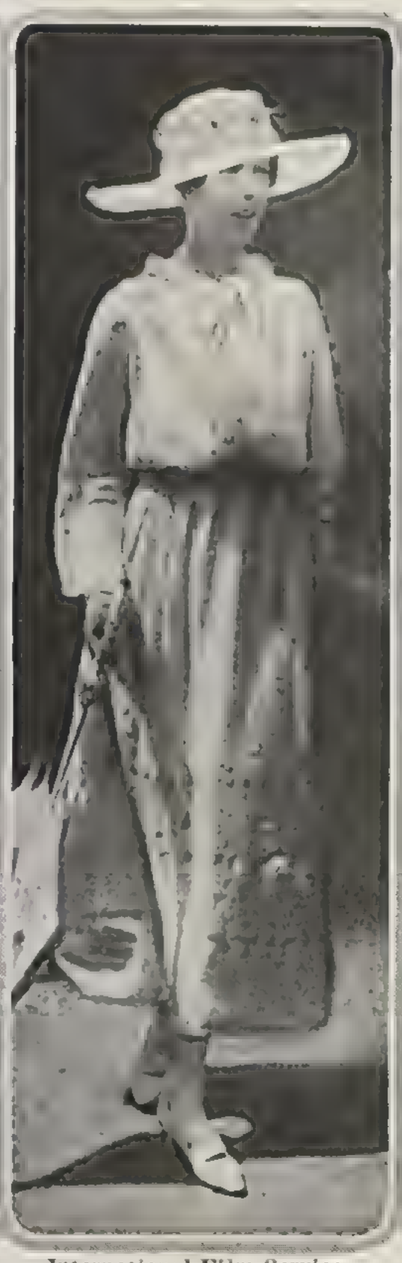
SOCIETY POSTPONED FOR AN AFTERNOON ITS PREPARATIONS TO WELCOME THE PRINCE OF WALES AND ATTENDED THE TENNIS TOURNAMENT AT NEWPORT



Mrs. Cornelius Vanderbilt is among the prominent New York women who have gathered at Newport in anticipation of the royal Prince's visit



(*Right*) *The harem veil, as Mrs. Harry Payne Whitney bears evidence, has an annual revival at the tennis tourney*







For the tournament, Newport was thronged with tennis enthusiasts, among them, Mr. and Mrs. Sylvanus Stokes, junior of New York and Washington

(*Left*) *Mrs. Cornelius Tangeman, like all Newport society, awaits with interest the visit of the young Prince of Wales*

International Film Service

Mrs. Vincent Astor trusted to wide hat and parasol for protection from the brilliant sun at the Newport Casino



(*Below*) *The semi-finals of the tennis tournament were of interest to Mrs. William de Forrest Manice of New York*

(*Below*) *Mrs. Craig Biddle was an interested onlooker when the Australian tennis champions played in the semi-finals*







Seven photographs © Underwood & Underwood

International Film Service

Mrs. Charles de Loosey Oelrichs and her small daughter both eagerly followed the quick strokes and the flying tennis balls

The Countess Mario di Zoppola, formerly Miss Edith Mortimer, and Mrs. Henry G. Gray were at the tournament



Nothing disturbs the dignity of space in the view from the terrace, and this simplicity of treatment makes it all the more impressive. Graceful swans swim lazily on the long pools, and the close-clipped hedges and the tall trees beyond give a sense of unreality to the picture, so perfect is the setting

(Below) At the end of the poplar walk, there is a rose garden with a circular pool and a fountain, exactly as it should be. Sweet-smelling box outlines the beds, and pungent eucalyptus trees border the grounds, giving an atmosphere of seclusion and creating a graceful background.



Charming in the sunshine that filters through the trees by day and a place of veritable enchantment in the moonlight is this architectural bit of the garden with its interesting statuary and its balustrades



Gabriel Moulin

A SERENE AND HAUNTING ENCHANTMENT REIGNS IN THE GARDEN OF MR. GEORGE A. NEWHALL AT HILLSBOROUGH, CALIFORNIA

ON THE ESTATE OF

MRS. F. L. LORING

AT PASADENA, IS A

GARDEN OF RARE

PICTURESQUENESS

MYRON HUNT,

LANDSCAPE ARCHITECT



(Left) An old-world charm hovers about the garden where lofty Italian cypresses majestically lead the way up the brick steps to the balustraded terrace which surounds the house



George F. Paul

In the moonlight, of course, dryads trip down these long Italian steps to the "arroyo seco" below, where they sport amid the live-oaks that line the banks and rest upn the lovely woodland seats which mortal hands have with forethought placed for them



At the other end of the house, one is lured on by the sweetness of climbing roses to walk through the beautiful pergola between rows of box-plants, and find at the end that one has come to the formal flower gardens, beyond which lies a sparkling pool

ART

NEW York shared the honours in art during the late summer season with Newport, where Captain and Mrs. Perry Belmont showed at "Belcourt" a large collection of the admirable portraits on ivory of Mira Edgerly (Lady Edgerly-Korzybska). The exhibition was on view for a few days only and may possibly be shown in New York during the coming season.

Well-known through previous exhibitions here, the Edgerly portraits, which are in reality portraits on ivory, not miniatures and not painted with a miniaturist's technique, are always welcome. For Miss Edgerly possesses to a rare degree the ability to paint the men and women of the world of fashion frankly and without sacrifice of art to patronage. These portraits occupy a unique position in the art world. Limited by the size of the ivory, which at best is measured in inches, they are yet larger in size than the miniature and as broad in conception and execution as a canvas might be.

The Newport exhibition contained many works which have previously been shown in New York, but it also included a considerable number of new portraits, notably those of Mrs. Reading and of Mrs. Marshall Russell.

The Ferargil Galleries in New York were given up during the late summer, as is usual with New York galleries, to works by contemporary American painters and sculptors. For the opening autumn season, these galleries are planning a one-man exhibition series to begin in October.



Aubrey Beardsley, master of black and white is among the illustrators whose work is on view at the Metropolitan Museum of Art



Notable among the new Edgerly portraits on ivory exhibited in Newport, was the striking portrait of Lady Reading, wife of Earl Reading, who came as Special Ambassador to the United States last year





Limited in size by the limitations of ivory, the Edgerly portraits are in no sense miniatures. In breadth of composition and freedom of execution, many a large canvas would compare unfavorably with this portrait of Mrs. Marshall Russell

AS CHANLER SEES THE SEA

Among the interesting things in this late summer exhibition were several screens by Chanler, and one was a panel characteristic of Chanler's decorative painting of the sea. It is not the sea as the painter of landscape or seascape paints it—looking out across its broad expanse or watching it break against the shore-line—that Chanler paints. It is the sea as only Chanler sees it (or dreams it), looking far down into its depths or, as it were, through it, where exotic fish swim in rhythmic lines of no too definite pattern through decorative deep green waves. Whether his inspiration is deep sea, jungle, wild bird, or Persian miniature, however, Chanler's decorations are individual and highly decorative.

"Idleness" by Kendall Saunders, which may be seen at the same galleries, has a certain freshness of colour, particularly in clear blues, combined with a casual ease of drawing which gives to his work rather the spontaneity of a sketch than the satisfaction of a completed canvas. This very quality, however, tends to heighten the brilliancy of the light and the atmospheric quality of the painting. If a first glance at his work suggests Frieseke, as some one has intimated, a second glance dispels the impression. Beyond the choice of certain colours and of closely patterned stuffs, of which they are both so fond—of blue broken by rose and touches of yellow that save it from monotony and keep it atmospheric—there is little similarity. In "In the Sun Porch" from the collection of Mrs. Harry Payne Whitney, even more than in "Idleness" are his lightness of touch and his freshness of painting shown, though with

(*Continued on page 174*)

(Below) A glowing bit of colour, fresh, spontaneous, and almost a sketch as to technique is "The Sun Porch," by Kendall Saunders, from Mrs. Harry Payne Whitney's collection



Peter A. Juley

Among the finest portraits of the noted Swedish painter and etcher, Anders Zorn, must be reckoned the portrait of Mrs. Walter Rathbone Bacon which has just been placed on permanent exhibition at the Metropolitan Museum

THE APPEAL OF DEVASTATED FRANCE

In the Name of Destroyed Villages and Homeless Refugees, A Great French Relief Seeks The Helping Hand of America

HE is one of those who have been in the war since the beginning—five long years. In his eyes shine the patriotism to his mother country, America, and the love for the country of his fathers, France. They are tired eyes and full of shadows. Once they saw only beautiful things, for he is an artist, a painter of pictures, but now they are overcast by memories of terror-stricken beauty. And through them, one sees many things.

First, a touring-car in northern France. With difficulty, it keeps speed over the broken roads that are strewn with débris and torn with ruts and holes, like ugly gashes. The occupants are four officers, two in the khaki of the American regiments, two in French blue. Their faces are more than grave—they are stern, but stern with the pity that they feel. On and on they drive, and there is nothing but desolation, wanton destruction. A church is merely a pile of bricks, a factory but a heap of scrap-iron, and the ruined villages are without streets. No living thing is in sight, not even a hungry bird. What was once a group of cottages is now a disheartening sight—bits of walls, blackened and charred, roofs and partitions torn away. That is a queer feeling one has, when one sees an upper floor of an abandoned house exposed, with a mattress or a child's cradle hanging from the floor.

FROM THE RHINE TO NANCY

The men are grim faced. They have motored from the Rhine to Nancy—Nancy of the Place Stanislas and the twin Gothic towers of Saint Léon, long and delicate against the pale pink sky at sunset. At Thionville, a little boy creeps out of the ruins and smiles brightly at the sight of the American uniforms. Would the officers take him along? He wants to go to America. He is Pierre, you see, and his father has been killed and his mother and sisters have disappeared. He used to be a mascot attached to an American



© Brown Robertson and Company, N. Y.

Under shell-fire, Louis Orr etched the vanishing beauty of Reims Cathedral in a series of three etchings, of which this view of the south side is one



Canadian Official Photograph, Underwood & Underwood

Years of labour and endless expense will be required to repair the miles of land like this, once under intensive cultivation and now soaked with water and gas and full of débris, holes, and unexploded shells

regiment—those were happier days—, but soon all stray little French boys were ordered back to the French authorities, and Pierre had been put in an orphanage at Nancy. There, no one understood the funny American slang that he was so proud of knowing, and he missed the soldiers, so he came back to find them. Pierre is taken along in the car as far as Comercy, where the American Red Cross gives him a kindly welcome.

THE AFTERMATH OF DESOLATION

The car approaches Verdun, which will always be remembered and saluted as the sorrow and glory of France. For many miles over the devastated countryside, no human being or growing thing is seen. Then, on that lonely road, a limousine passes. It is a luxurious silk-lined car carrying three women, who look like mother, daughter, and granddaughter, all in deepest mourning. There is no other evidence of life but these three saddened people searching for the grave of some beloved one who lost his life in defence of them. On the outskirts of Verdun, an old woman is huddled in a shelter that she has made against her former cottage out of a piece of tin from a bomb-proof shelter. She is very poor and ragged, and she looks a hundred years old, or rather, an age where years do not count any more. She has built a straggling fire, and she is cooking something in a soldier's mess-tin—for none of her utensils were left.

The officers have stopped, and they are asking: "What are you doing here?"

(*Continued on page 138*)



Abbe

BESSIE McCOY DAVIS

There really isn't much more to be said about Bessie McCoy Davis—in the best art, always, something must be left to the imagination. Since her appearance in "The Three Twins" and "The Echo," she and her public have had many very happy times together. Then she retired from the stage to become the wife of Richard Harding Davis

Just recently she returned to augment her popularity as a dancer and comedienne—which really isn't a fair advantage to take. Last season it was in the Ziegfield Nine O'Clock Revue and Midnight Frolic, until she joined the Greenwich Village Follies. This photograph shows her in the costume she wears in the Cameo Dance

SEEN on the STAGE

The Autumn Plays Seem to Say That for All Its Clever Playwrights, the American Stage Has a Dearth of Dramatists

By CLAYTON HAMILTON

IN common conversation the words "dramatist" and "playwright" are often interchanged, as if they were identical in meaning; yet assuredly there is a difference between their connotations which is too valuable to be overlooked. A playwright is a maker of plays. The very word casts emphasis on craftsmanship. It may be applied to any author who has passed his apprenticeship in the technique of the theatre,—a technique which, as Sir Arthur Pinero has reminded us, can be acquired only by hard study and generally by long practice. But a dramatist is not merely an artisan, but also an artist. The very word suggests an author whose compositions are considerable for their dignity of content. A playwright must have learned the craft of setting forth a story on the stage in such a manner as to entertain an audience; but a dramatist must go further and must seek to interest his audience more vividly in life itself than in the passing traffic of the stage. The playwright offers us a plausible representation of life in terms of the theatre; but the dramatist offers also an intelligible interpretation of the panorama of experience, and it must be a satisfying one.



Lewis Smith

Bertha Mann plays in "The Crimson Alibi", one of those successful mystery plays

THE TRUE DRAMATIST

It is the test of a true dramatist that he shall send us away from the theatre not only happier, but wiser than before. He increases our consciousness of life, either by adding to our previous knowledge of men and women or else by reminding us of truths that we have always known but seemed to have forgotten. But the mere playwright, although exhibiting perhaps a brilliant talent for technical manipulation, is likely to afflict us with an uncomfortable sense that we know more about life than he does. The theatre is a loss to us when we spend our money and our time for the privilege of listening to an author who has little or nothing to say.

At present we have many clever playwrights in America; but have we any dramatists?. . . . It is well for us to face this question frankly and consider it among ourselves, so that we may see our theatre as it might appear to any foreign commentator. Suppose, for instance, that Mr. René Doumic should come from Paris for the purpose of studying our native drama and should ask us to assist him by handing him a list of our leading American dramatists. Doubtless we should begin by denominating Mr. Augustus Thomas; but when we sought to add another name, we should stammer and blush and grow apologetic. "The Witching Hour" is a drama that we need not feel ashamed to offer for the serious consideration of a foreign critic, because it reveals not merely a plausible representation of life but also an intelligible interpretation of it; but can this much be said of the popular and entertaining compositions of such successful playwrights as Mr. Max Marcin, Mr. Samuel Shipman, or Mr. Roi Cooper Megrue?

LACK OF SUBSTANCE

Dramatic composition in this country at the present time is confined almost entirely to melodramas and to farces. Our successful plays exhibit, for the most part, a high degree of craftsmanship. Either our playwrights follow a traditional formula with due regard for its technical requirements, or else they dazzle a delighted public with unprecedented technical tricks. No recent dramatist of France or England has surpassed the technical dexterity displayed by Mr. George M. Cohan, in "Seven Keys to Baldpate." But achievements of this sort must be measured from another angle when we recall that question of little Peterkin,—"Now tell us what 't was all about."

Let us confess frankly that our current American drama is seldom about anything that is important to the adult mind. (At least, this sweeping statement may stimulate some native playwright to attempt the task of sending us home from the theatre a little wiser than before.) The trouble seems to be that our playwrights strive mainly to perfect the medium of their utterance and devote comparatively little thought to the things they have to utter. No critic would venture to deny that they have brains, for it is not by any means an easy task to make a clever and successful play. But they seem to lack the sort of brains that are competent to cope with life.

America, though backward in its practical adjustment to material and solid facts, is now looked upon as one of the foremost thinking nations in the world; yet the paucity of thought displayed in our current American drama may be dismissed as almost childish. When Mr. Elihu Root goes to the theatre, he can scarcely do better than listen to a comment upon life composed by Mr. Willard Mack. The trouble seems to be that our theatre, as at present constituted, fails to attract our best brains to its service. We have developed, in the past, a few dramatists of a secondary sort—Bronson Howard, James A. Herne, Clyde Fitch, and Mr. Augustus Thomas, for example—but do these men measure at all in magnitude with our statesmen, our men of letters, our painters, or our sculptors? If this country can produce an Abraham Lincoln, a Walt Whitman, a Saint Gaudens, a Stanford White, and the finest group of landscape painters in the modern world, why may it not produce a dramatist of commensurable stature? The reason, though complicated superficially, is essentially simple. Every great dramatist must be, first of all, an able and successful playwright. His work must stand or fall by the verdict of a helter-skelter public. But, as our theatre is controlled at present, the dramatic writer can not appeal to the verdict of the public unless he first persuades some one of our commercial managers to accept his play for exploitation. The heads of the public loom far higher than the heads of the managers; but our playwrights are required by the constitution of our theatre not only to please the average public, but also, in the first place, to capture the imagination of some enterprising gambler who, in most instances, knows little about art and less about life. Neither Molière nor Shakspere found it difficult to please the many-headed public; but, in order to appeal to the theatregoing proletariat, they were not required to worm their way beyond the judgment of such mighty magnates as Mr. Erlanger or Mr. Shubert of to-day.



Maurice Goldberg

Helen Freeman, a member of the Theatre Guild, played in the production of "The Bonds of Interest," and afterwards in "John Ferguson." The Guild will open a new repertoire season at their own theatre

REWARDS IN MONEY

Our theatrical managers deserve a great deal of respect as captains of industry; but what do they know about the mental motives that gave our country a MacDowell, an Emerson, an Inness? If such an artist should offer his service to the theatre, would they recognize and foster him? . . . Our country is rich with men of brains; but brains may express themselves in many ways, and it is not natural for a man of the magnitude of Mark Twain to

(*Continued on page 148*)



Maurice Goldberg

Helen Barnes, in "The Five Million," has the old-fashioned notion that a husband's place is in the home, especially if she's held his job during the war



Geisler and Andrews

This season, Miriam Sears will be seen in "A Regular Feller," which, as its classic name implies, is due to have a large and enthusiastic following



Charlotte Fairchild

After lots of success in "The Unknown Purple," Helen MacKellar is now ready to make things lively in "The Storm," a gentle little melodrama and all that sort of thing, you know



Foulsham and Banfield

It takes quite a large caption to tell about Teddie Gerard. American musical comedy was her first love, England her second, and now she is returning to us —as all good actresses and presidents finally do — in "The Great Illusion," adapted from the French of Sascha Guitry

FRANCES TEACHES THE SLENDER

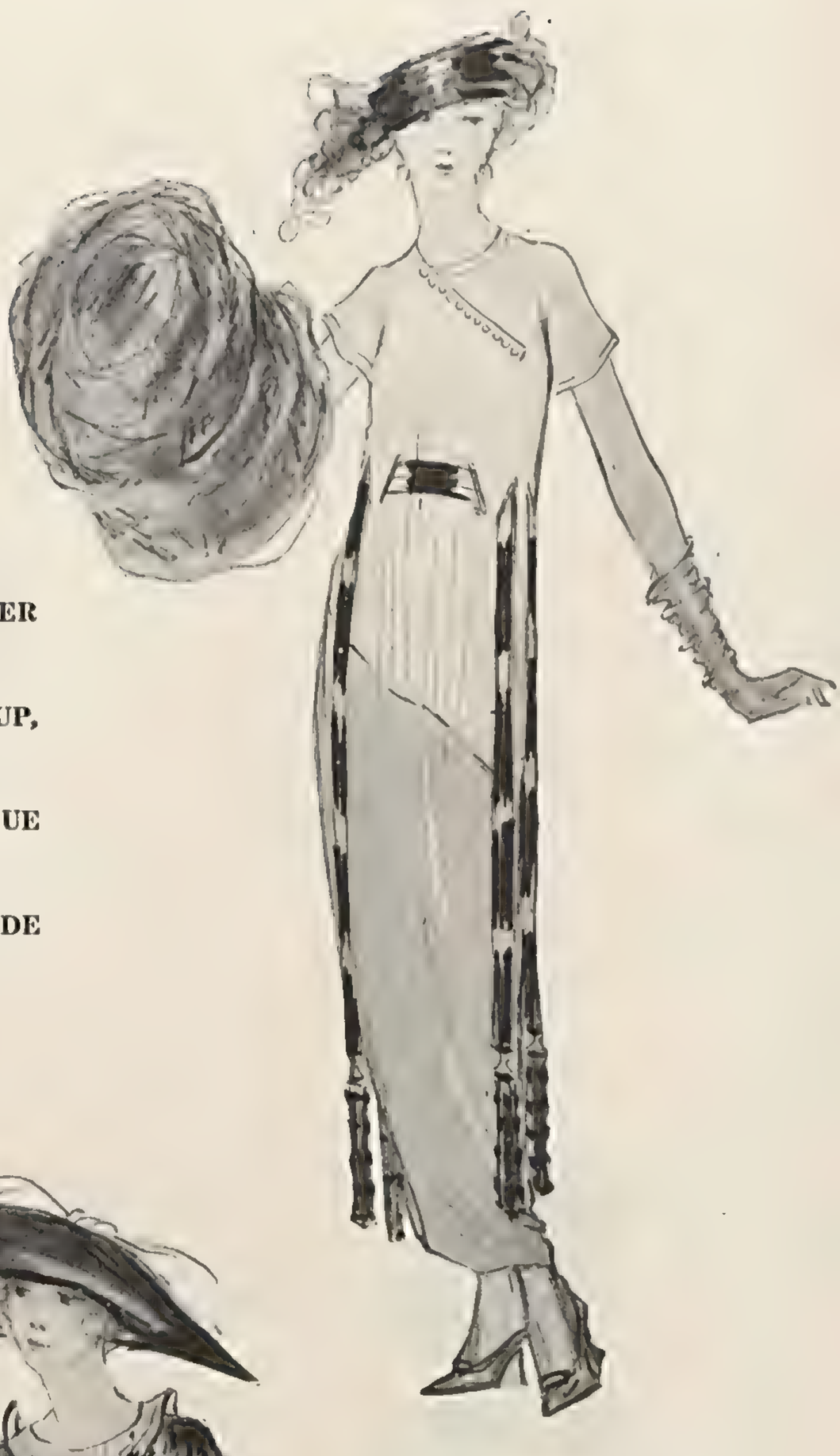
SILHOUETTE TO GROW—NOT UP,

BUT OUT—, AS BECOMES A TRUE

CHILD OF THE AUTUMN MODE



It is a very ingenious thing—this new silhouette,—and in this frock, it makes its influence felt by means of an overdress of hyacinth blue chiffon which flutters in sable-edged ripples down to the bottom of the mauve crêpe meteor foundation in front, and flies upward again behind. Flying sable edges the round neck and three-quarters sleeves, and hyacinth blue satin makes the crushed girdle



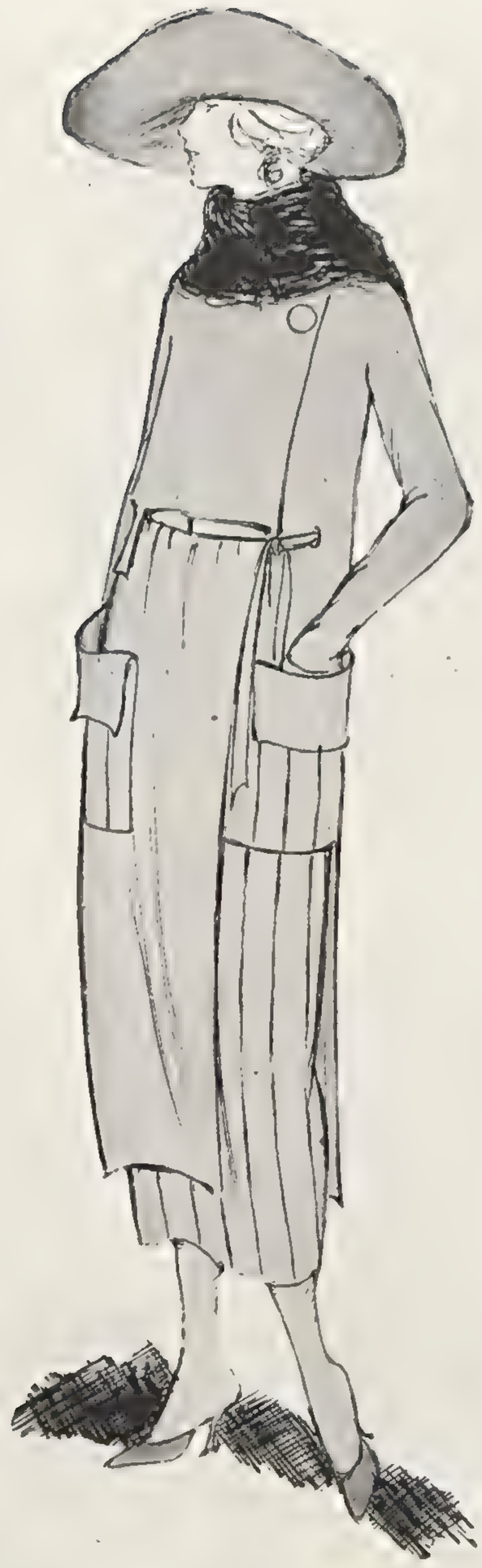
Though the frock clings to the slim silhouette, the tasselled sashes of black and silver have gone too far to retract, and the once cherished straight lines are broken. The bodice of grey charmeuse is joined to the white charmeuse skirt in an oblique line, and it lays further claim to favour by adopting sleeves of modish brevity and a neck-line with grey charmeuse piping and buttons



(Right) Uncompromisingly slim and straight of line, this gown thought that it could defy the mode, but when short sleeves came along, it simply had to capitulate. Bands of kolinsky outline the sleeves, shallow round neck, and long black satin panel. And oh,—the bodice is of exquisite brown and silver brocade over a black satin skirt, and the sash knows how to take an unexpected turn

(Left) Here it is in black and white, and the white satin sash is doing its best to proclaim it of the new silhouette. Black velvet flowers grow in mystic profusion on a ground of black chiffon, quite undaunted by the whiteness of the satin sash and the collar of mousseline de soie. But the powers of darkness have bound the collar in black satin and marked the sash with rows of black velvet

SOME OF MICHAEL'S SUITS HAVE GONE IN FOR POCKETS AND FUR, AND SOMETIMES THE TWO ARE ONE



IN THE NEW TAILLEUR, THE INCLINATIONS OF THE COATS SEEM TO BE KNEEWARD, IF NOT FURTHER



Half measures, as adopted by a new autumn suit in taupe grey wool cloth, are not only better than none, but better than whole ones, for this smart long coat is belted in front only. Furthermore, the left side ends abruptly in a deep patch pocket corded, like the matching pocket and the skirt, in its own material, and having a deep cuff. The generous collar is of lynx fur



(*Left*) *One never knows just where to expect a bodice with sash ends, for here it makes an unusually charming appearance in a suit of burgundy coloured duvetine trimmed with taupe dyed squirrel fur. In contrast to the flat plain back, the two front semi-circular sections have fur pockets. The coat displays the length characteristic of its designer*

(*Right*) *Although the coat of this black duvetine suit is a bit shorter in the back, it is still decidedly long, reaching below the knees, where the straightness of its line is emphasized by a skirt of narrow plaits. Lynx fur makes the snug deep turnover collar and the large pockets which almost suggest a kangaroo fashion of generous pouches*

THE IRRESISTIBLE QUALITIES OF TAFFETA AND CHIFFON ARE PROVED AGAIN BY SCHNEIDER-ANDERSON

IN THESE AIRY GOWNS FOR EVENING, ONE MAY WANDER AS LOVELY AS A CLOUD AND VERY MUCH LESS LONELY



One must keep up with smart simplicity in these intricate times—that is, if one cares anything about that popular quality which has always characterized our most successful heroines. Here it is done in a dainty gown of Nile green chiffon over an underdress of Nile green chiffon and satin. The frock outlined its exquisite plans in bead and silk-thread embroidery, worked the girdle in the same embroidery, and filled the bodice in with cream lace



It got all puffed up over either side, this pale pink chiffon and taffeta frock, —and so the back and front offered a flat objection, and the result was the new silhouette. The skirt makes its points in soft petals, the bodice is mostly chiffon, and puffings of net float airily on down the skirt. Finishing touches, such as narrow ribbons and a lace medallion, prove that woman's place—ever so often—is in an evening gown



She has—to put it mildly—a most serenely satisfied expression, and she has a perfect right to wear this expression above an orchid coloured taffeta gown that is quite the latest thing in being old-fashioned. That bit of wicked lace and net called a fichu loses its way under a hand-made corsage bouquet in pastel shades, and there are bouffant lines to the skirt, drapery at one side, and taffeta ruffles for newness



It took two to make this costume, and the result is worth it; so one is grateful that Hélène and Julia thought such nice things out of chestnut brown duvetine. One, shown at the top, is a hat with a stiff little sand coloured satin-faced brim and a soft little crown decorated near the front with a carved ornament, while the other is a cape of duvetine to match, sand coloured satin as to lining, deep as to back, and crossing in front on its way to a big carved button in back



HATS EXPRESS A DECIDED SOFTNESS TOWARDS THEIR CROWNS AND A RIGHT-SIDED TENDENCY IN TRIMMING THEIR BECOMING SHAPES



HATS FROM GERHARDT

Although it looks upside down, one can be sure there's a good French reason why this feather of glycerine ostrich should slip through the black satin brim of this Reboux hat and, spear-like, dart downwards to the right shoulder. The crown, also of black satin antique (a favourite fabric with the modistes this season), is softly draped

Maria Guy gives a blithe little turban a number of means by which to prove that size doesn't count at all when it comes to value in hats. It is of chestnut brown velvet artfully draped to give an appearance of carelessness, and wound about it, with the same studied negligence, is a sand coloured ostrich fancy that finally spills over one side

The world is certainly destined to become a place of sudden picturesqueness, thanks to its new frenzy for graceful picture hats. Lucie Hamar gives this one a wayward heart-breaking sort of brim of pale morning-glory blue velvet and a huge flower of melting shades of blue and lavender chiffon sprayed over with tendrils of lavender ostrich

THOUGH THEY ABANDONED ALL TRADITIONS

OF FIRM FOUNDATIONS, SOMETHING IN

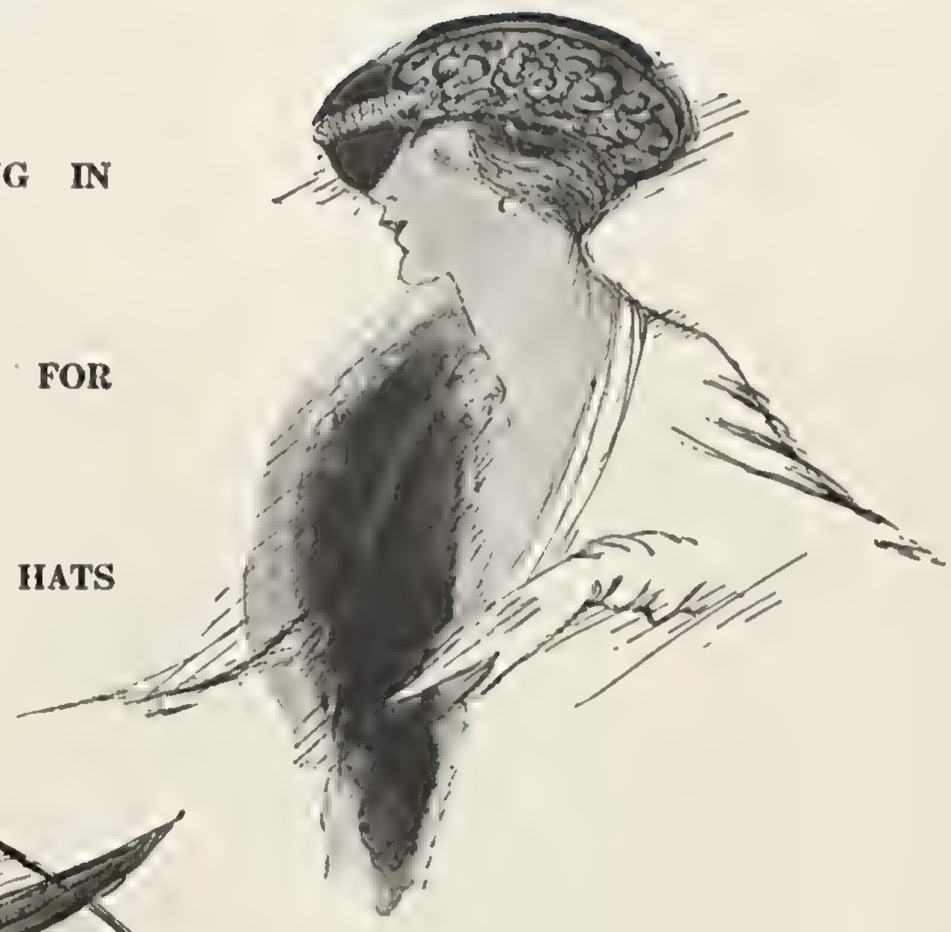
THE WAY OF BRIM TURNED UP FOR

ALL THESE SMART NEW AUTUMN HATS

HATS FROM RHEA BRUMMER



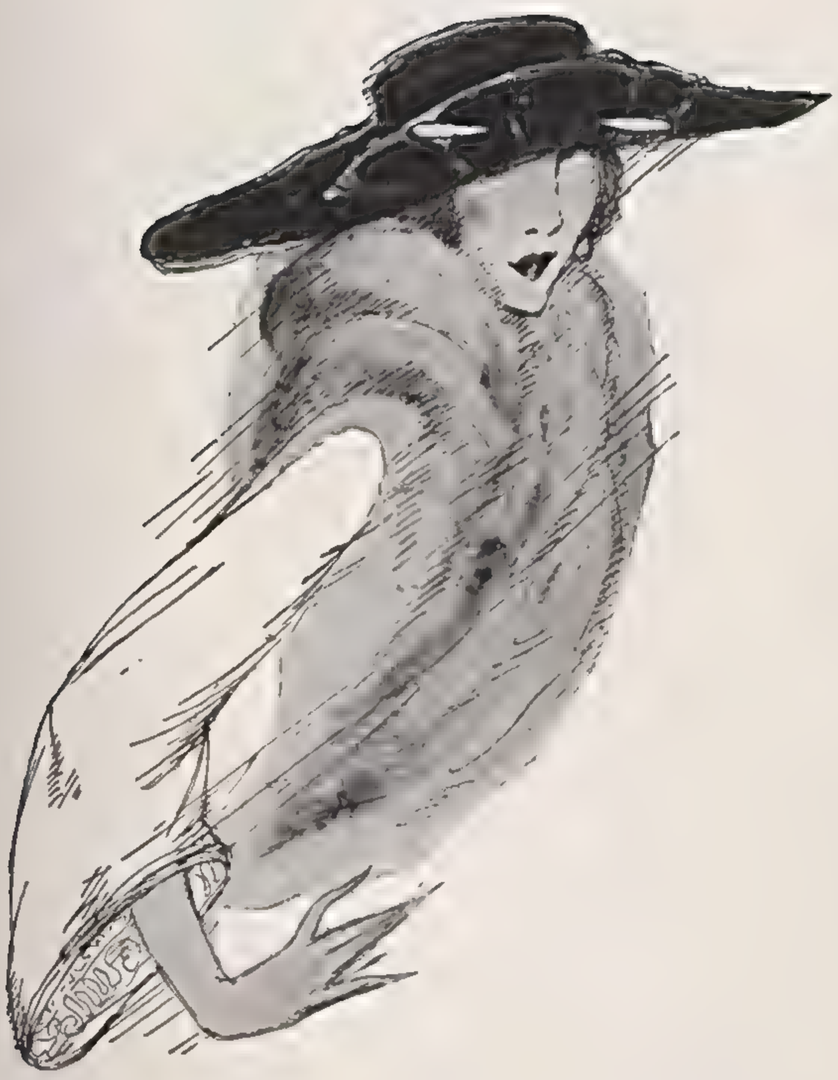
When velvet and duvetine—both purple—put their concerted efforts into a hat, the result is very apt to be—well just a bit rakish as to tam-o'-shanter crown and a bit wicked as to drooping duvetine brim criss-crossed with cordings of the same. A purple grosgrain ribbon about the crown adds its important touch at the finish



This little hat of navy blue velvet believes in the precept that bids one keep the right side from knowing what the left side doeth—so, after splitting its brim back and front, it turns up one side and gives it a goodly spattering of dull red beads, while the other side turns down unsuspectingly bare. A beaded red pin ornaments the front



No matter when and how, there is always a time and a place—and a woman—for the picture hat, but seldom a better one than the present, since the mode makes a favourite of its sweeping graceful lines. This one of black satin antique has, besides its up-curving width of brim, one of the newest and most favoured crowns, a softly draped affair trimmed with a fancy monkey fur



Fashion has adopted a soft attitude towards crowns and even brims, and so, although this affair of black satin antique has no foundation at all for its actions, it drapes its soft crown and turns back its soft plaited brim with assurance and success. Two pins thrust their elongated pearl heads audaciously from the front



This hat achieves a becoming shape with no backing whatever and the most pliant brim of henna coloured chiffon velvet and an even more collapsible crown of draped taffeta to match, but then the brim turned up all the way around to give both hair and eyes a long-awaited show, and that meant half the battle won

DRESSING ON A LIMITED INCOME

Abetted by Deft Embroidery and the Lines of The Newest Mode, the One-Piece Cloth Dress Plays A Multiple Rôle in the Restricted Wardrobe

DURING the previous season of one-piece dresses and top-coats, there have been women who, regardless of the popular mode, insisted upon wearing tailored suits and continued to derive real enjoyment from them. And so it happens, now that the tailored suit has again found favour with the couturières and the popularity of the one-piece dress of cloth is on the wane, that many women are quite as willing to adopt for their individual fashion the one-piece dress of cloth for daytime wear. One-piece frocks have become as much of an institution in the fashion world of America as have tailor-made suits. They are rather more feminine than ever, and, though shown in the usual materials, are made up in charming combination of fabrics and finished with interesting touches. Never has the embroidery been used so sparsely and yet so effectively. The colourings chosen for the embroidery are usually dull and soft in tone, making the simple designs even more attractive, if possible, than before.

There is a decided change in the silhouette of the one-piece dress. At the waist, the lines are loose and semi-fitted, and there is unmistakable fulness, which is either shirred in at the waistline, running into flaring circular lines, or else concentrated by the shirrings over either hip; the line of the skirt is decidedly wider. Overtunics and overblouses are still very smart, although the straight unbroken lines are newer.



You may widen, you may alter the silhouette as you will (and a black ribbon-trimmed gabardine frock with short tunic and softly bloused bodice shows a very different line from that of last season), but the serviceable nature of the one-piece frock is unchanged

A dressmaker recently returned from Paris has suggested the frocks shown on these pages, and charming ways for finishing them; in any of the new materials and new colours, she will carry out any one of these dresses for approximately $125. If exceptionally fine materials, such as duvetine or velours, are used, then the cost will, of course, be a little more.



It is a far cry from the mannish and straight chemise frock to the new, rather wide-hipped, and semi-fitted sort of one-piece dress. Distinctive features of this youthful navy blue gabardine frock are the plaits at either side and the embroidery of henna coloured silk

A SKIRT OF FLARING LINES

At the upper left on the opposite page is a gown which presents very new lines. Simple in detail as well as in design, it is suggested in fine black gabardine. The bodice, although a bit severe at first glance, is softened by the round neck and the short sleeves with turn-back cuffs, and it features that semi-fitted long-waisted effect favoured by Callot. The skirt, of medium length and circular cut, has fulness shirred in at the waist in inverted triangular groups. The belt, embroidered in black silk with touches of dull blue and green carried out in beads, furnishes the only trimming evident. The frock fastens at the back. If the lines of the bodice are too severe, a round collar of bisque colour batiste, embroidered and finished with a lace edge, could be added.

In the sketch at the lower left on this page, one may get an excellent idea of the other and contrasting silhouette, at the moment more highly favoured than that of circular lines. Simplicity itself is the keynote of this frock, yet it has that rare quality of elegance so seldom found in an inexpensive dress. Blue gabardine is suggested as the material to be used in this one-piece frock, the distinctive feature of which is offered by the three plaits at either side of this skirt. Henna coloured silk threads bind the scalloped edges over and over, tiny silk tassels and cards marking each scallop, and the same trimming is used on the belt, sleeves, and bodice. Special notice should be given the treatment of the long sleeves and the unusual back, where a straight panel runs from the waist up over the shoulders at either side, fastening there with small buttons and tassels. At the top of this panel,



For that crisp season which precedes the really cold weather, a charming dress for street wear combines navy blue serge and black satin. The jumper is bound with its own serge, while black satin makes the narrow girdle and the embroidered underbodice



Both serviceable and charming is a black gabardine frock with lines that begin with the simplest of bodices and flare out into the circular fulness of the skirt. In such a union, there is modishness, as one sees, when waist and skirt are joined by a beaded and embroidered belt

around the neck, the smart embroidered finish is used with excellent effect.

For the gown sketched in the middle of the opposite page, black gabardine is again suggested, although it would be quite as effective if carried out in duvetine, serge, or in a fine quality of charmeuse. The bodice is made with deep kimono sleeves that stop short just above the elbow, while its lines are loose, blousing easily over a semi-fitted belt at the waist. In spite of the overskirt with which it is made, the line of the skirt is semi-full, straight, and slightly suggestive of the barrel effect. The overskirt runs to the knees and is slashed at either side of the front, where the trimming is used most effectively. Like the bodice, it is bound in shiny black satin ribbon, or, if one is especially fond of a touch of colour, it is suggested that this ribbon be embroidered on, as is shown in the sketch, in sapphire blue silk threads. To finish the slashes on the overskirt, two large medallions are carried out in blue embroidery run with narrow satin ribbons of a lustrous quality. The underskirt is semi-full and hangs in slender lines to within eight inches of the floor.

THE FAVOURED JUMPER FROCK

At the lower right on page 92 appears a charming combination of navy blue serge and black satin. The jumper dress is of blue serge. The suspender effect, which runs about the neck in the back, is bound with self material. Black satin embroidered in sapphire blue silk makes the underwaist, and this comprises the greater part of the back, as the blue serge jumper extends only to three inches above the crushed girdle of black satin. The girdle is finished with Chinese tassels of black silk cords and hangs in long ends almost to the bottom of the circular skirt. The dress is made in one piece from shoulder to hem, and the outside seams are very effectively bound in blue serge.

ALLURING SATIN RUFFLES

The new version of the apron frock shown at the bottom of this page, also combines blue serge and black satin with great effectiveness. The main part of the frock of the serge follows what seems to be the most favoured line of the season with a loose kimono blouse buttoned over either shoulder and left open from the arm to the waist-line; this space is filled in, of course, with an underbodice of black satin. The blue serge is embroidered at even intervals in a simple Greek design executed in black silk thread. The apron in the front may be black satin and lies in four full ruffles bound with a narrow binding of black satin; it is attached at either side and extends very nearly to the bottom of the skirt. The belt of narrow black patent leather ribbon marks the natural waistline, tying in a bow at one side.

FOR THE HOURS AFTER NOON

In the sketch at the upper right on this page is a simple frock especially designed for the matron for luncheon and afternoon wear. It is



An effective addition to the wardrobe would be a blue serge frock which the couturière embroiders with black motifs and fashions with one of the new bodices of the season. To be discreet, it wears an underbodice of black satin, and, to be smart, a ruffled apron that may also be black satin



A frock versatile enough for luncheons and for afternoons is fashioned of navy blue satin in lines suited to the mature figure. Above and below the belt extends a band of sapphire blue satin. Shirred in under it are full panniers that tuck under the hem, in Turkish fashion

suggested in navy blue satin, which makes up beautifully in this fashion, combined cleverly with the band of sapphire blue satin which extends a few inches above the girdle of navy blue satin and about six inches below it. This sapphire blue band is beautifully embroidered in navy blue silk threads.

A kimono bodice with short sleeves has a low V neck-line in front, filled in with a sapphire blue undervest, or, if one liked, this might easily be substituted by one in flesh coloured mousseline de soie. The skirt has a foundation that is straight and slim, while over this, at either side, full panniers of the blue satin extend below the length of the skirt and tuck in under, Turkish fashion. These side panniers are quite full and are shirred in at the top under the yoke-line of the blue satin. They follow the new silhouette, of course, and give desirable soft lines to the figure. This model is a very becoming one and offers possibilities for many combinations of materials and colour, which may vary to suit the wearer.

Note—Vogue conducts this department to meet the needs of the woman with a limited income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a two-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of $3 in size 36; other sizes, with pinned patterns, $5

A SMALL HAT IS ONE OF THE FIRST NEEDS FOR SMARTNESS, AND THESE KNOW THAT BECOMING ACCOMPANIMENTS ARE CHIC VEILS AND TRIM FUR SCARFS

Note—When ordering hats, please be sure to state head size. No hats may be sent on approval



This turban takes not only wings, but soft little navy blue breasts to match and a few glycerine ostrich flues as well; $17.75, including a 25-cent tax. The veil of small octagon mesh embroidered lightly with a flower design is $3.50 a yard and may be had in the popular colours. A fitch scarf made of a single skin is particularly youthful and harmonizes well with nearly any colour; $45



A turban of beaver coloured duvetine modestly retires under a torrent of natural coloured cock's feathers and a fringe of monkey fur; $20.50, including a 50-cent tax. A light octagon-mesh veil with a scroll design in thread stitch may be worn with it in either taupe, brown, navy blue, or black; $1.95 a yard. A single skin scarf of stone marten is a becoming addition; $65



Though it flares up at four distinct points, this hat of sand coloured duvetine receives only commendation. It possesses other qualities of distinction, the pheasant's quill, for instance, and the veil of octagon mesh deeply bordered with a flower design in thread stitch. This veil may be had in prune, beige, navy blue, black, brown, or taupe for $4.95; the hat is $20.50, including a 50-cent tax



When this black velvet hat rolled back from the face in so broad and generous a way, it knew that its effect lay in retreat, for on the face of the brim is black and dull gold stitching, and above, like an elfin antenna, curls a plain black feather; $18.85, including a 35-cent tax. The scarf of Japanese dyed marten is a rich becoming brown and presents a strikingly good appearance; price, $85



Just to be delightfully capricious and smart, this very new hat puts a quantity of brim to the fore, where there is no trimming, and a quantity of soft brown velvet rosette behind, where there is little or no brim. The hat is of sand coloured duvetine stitched in dull gold; $20.50, including a 50-cent tax. The raccoon neckpiece is excellent in quality and is the right finishing touch; price, $55

SEEN *in the* SHOPS



One of those soft becoming net blouses has its shirred collar and cuffs of embroidered filet net; $13.75

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge all articles described on these pages at the prices quoted. No assurance can be given, however, that these prices will hold for an indefinite period. You are therefore urged to order promptly such merchandise as you may select. Please enclose cheque and address Vogue Shopping Service, 19 West 44th St., New York.



To go appropriately with the plain tailored suit, here is a batiste blouse with Irish picot edging; $4.85

THE autumn dresses which are appearing in the shops show an interesting transition from the old to the new. The needs of the woman who clings to the slender silhouette of seasons past are still amply provided for, while she who accepts the more rounded silhouette introduced this season has an interesting selection of models from which to make her choice.

There are also blouses to be had in tempting variety. The combination of two shades of Georgette crêpe is responsible for many new models, among the most charming of which is the blouse sketched in the middle of this page. This may be had in a combination of bisque and kingfisher blue, jade and navy blue, or in mikado red and cuffs of embroidered filet net. It is a soft becoming type of blouse which, in these days, is rather difficult to find.

The simple blouses of which every woman needs a number to go with the plain tailored suit are represented by the sketch at the upper right on this page. Here is shown a blouse of batiste with finely plaited front and well-shaped collar and cuffs finished with an Irish picot edge. The shape of the collar and cuffs of this blouse is particularly good.

the newer and more rounded figure. The dinner gown of black moon-glo satin crêpe sketched at the lower left on this page is particularly interesting, because it may be adapted to either silhouette. With a gracefully draped skirt and an interesting overblouse of

(*Continued on page 170*)



Adapted to slender or rounded outlines is a gown of black moon-glo satin crêpe with braided net overblouse; 14 to 20-year sizes; $75



A Georgette crêpe blouse may be had in charming combinations of colours,—mikado red and taupe, jade and navy blue, or bisque and kingfisher blue; $15

taupe. The underbodice and sleeves of the lighter colour contrast with a wide panel in black and front, of the darker shade. The interesting feature of this blouse is the deep belt of the Georgette crêpe which comes down well over the skirt and fastens in the back with tiny self-covered buttons. On this belt are four tucks an inch deep which help to maintain the wide graceful waist-line. Tucks also finish the wide sleeves at the bottom.

There is much to be said in favour of net when one chooses a blouse, for this material does not wrinkle, and it can be depended upon to maintain its daintiness and freshness under conditions which would annihilate many more substantial looking tissues. The net blouse which appears at the upper left on this page is especially interesting because of its wide shirred collar and

The larger items of the winter wardrobe involve a greater consideration of expense. The matter of increased cost is especially acute when it comes to winter coats, for it is necessary that the winter wrap be made of a heavy wool cloth, and heavy wool this season costs and costs without limit. After a most extensive search, the coat at the lower right on this page was finally selected as being an exceptional wrap for the present season. It may be had in mole, brown, French blue, or tan silvertone with a self-coloured silk lining, self-coloured composition buttons, and a taupe nutria collar. It is really a smart coat, with the bloused back of the mode, and is, furthermore, very well made. On either side of the back of the skirt, two deep plaits give a smart hip-line; in front, there are inconspicuous pockets.

One finds, in the shops, a variety of gowns ranging from those with the slender straight silhouette to those for



Essential for winter wear is a modish silvertone coat with taupe nutria collar. In mole, brown, French blue, or tan; price, $69.50

VOGUE PATTERN SERVICE

VOGUE patterns are 50 cents for each waist, short coat, skirt, smock, lingerie, or child's pattern up to 14 years; $1 for complete costumes, one-piece dresses, long coats, and long négligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

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ST. LOUIS, MO.: *Vogue Pattern Room, Century Building, Room 821, 313 North Ninth Street*
ST. PAUL, MINN.: *Mannheimer Brothers*
WORCESTER, MASS.: *Slocum's Silk Store, 418 Main Street*



Waist No. S4977. Skirt No. S4978. A new way to acquire the virtues of the petal frock is to slash the tunic and bind the edges, topping the skirt with a snug bodice



Waist No. S4981. Skirt No. S4982. The Russian blouse with a side opening may be equally successful in chiffon or velvet with a box-plaited skirt of satin or crêpe



Frock No. S4983. Equally suited to chiffon or serge is a frock which wears plaited ruffles on its bodice and about the hip-line



Frock No. S4974. A slip-on version of the one-piece frock displays a new form of trimming in plaited ruffles of its own material

Frock No. S4975. This one-piece frock adjusts its fulness at the hips, while plain front and back panels effect a slim line



Frock No. S4980. A frock for tricolette and satin wisely turns its back upon the world, for that back presents interesting fashion points



Frock No. S4950. A front panel, cut in one piece with the loosely tied belt, and a draped skirt with a yoke characterize this frock



Frock No. S4946. The easy swing given the arms, and the becoming square neck-line add distinction to a frock for serge



Frock No. S4931, A peplum cut in one piece with the front and back panels supports the tunic The curved collar is very chic



Frock No. S4933. In this day frock, a blouse is cut to simulate an Eton jacket, and a braided tunic is hung from the hips

DIVERGING WAYS OF FROCKS ARE POCKETS, PANELS, TUNICS, ALL ROADS THAT LEAD TO SMARTNESS



Frock No. S4932. A kimono-cut redingote frock extends its tunic to the waist-line to reach the smartly cut blouse



Frock No. S4306. This one-piece frock with a surplice neck-line can be made from 3¼ yards of 54-inch material



Frock No. S4845. By means of wide hip pockets and of belts cut with the side sections, a frock achieves smartness



Frock No. S4954. Well adapted to serge is a frock with a flaring pocket on one side and a curved tunic on the other



Frock No. S4971. The broad-hipped silhouette of the moment is achieved by flaring pockets in a frock which has more than the usual amount of new chic



Waist No. S4984. Skirt No. S4985. An excellent way to arrive at a surplice line is to cut the sash in one piece with the front, crossing it and tying it at the back



Frock No. S4970. The redingote enjoys marked favour, particularly when it may be developed in serge and satin with a most becoming type of surplice collar



Frock No. S4972. Especially smart in velvet and satin is a version of that serviceable garment, the coat-frock, which proclaims its Directoire influence

NEW GOWNS FOR VELVET, SERGE, OR SATIN ARE TRUE INTERPRETERS OF THE AUTUMN MODE



Frock No. S4979. A frock designed for satin or satin and velvet cuts its side drapery in one piece with the front of the smartly plain blouse



Frock No. S4976. In a becoming motif of embroidery, the one-piece frock of serge or other material finds an effective trimming



Frock No. S4968. The wide-at-the-hips silhouette is embodied in this beruffled frock with unbroken front and back panels



Frock No. S4969. A combination of serge and taffeta, or satin and tricolette, has its own way of arriving at the accepted silhouette



Waist No. S4935. Skirt No. S4936. The kimono-cut blouse with an unusual front and the braid trimmings mark this gown with distinction



Waist No. S4562. Skirt No. S4563. But 4-yards of 54-inch material are enough to make this street frock with very becoming and slender lines



Waist No. S4684. Skirt No. S4685. Scalloped with a suggestion of the petal frocks, this gown is obtainable from 6⅜ yards of 40-inch material



Frock No. S4846. This Russian blouse frock has bell sleeves, a slender skirt, and suggestions for combining materials to commend it

THE AUTUMN MODE FAVOURS THE TUNIC AND

GREATLY DIVERSIFIES ITS LENGTH AND SHAPE



Frock No. S4848. A redingote gown has a back cut to simulate a jacket, and chic sleeves and neck-line



Waist No. S4942. Skirt No. S4943. It is as smart with short sleeves as it is with those that are long

Frock No. S4833. A bodice that is snug, a tunic that is full, and plenty of ruffles win approval



Frock No. S4944. The tunics of this season suit their length to the fancy and stature of the wearer

Frock No. S4767. An apron tunic is trimmed to match the sleeves and collar with fringe or ruffles of itself



Frock No. S4966. Fashion sanctions the elaborately trimmed frock, and here it is with a trimming of ribbon and lace ruffles



Frock No. S4949. A draped frock which may combine chiffon or net with brocade or lace has a front panel holding its drapery



Waist No. S4938. Skirt No. S4939. With the aid of a much-blooped girdle, a draped frock accentuates its breadth of hip-line



Waist No. S4986. Skirt No. S4987. For the informal evening or dinner frock, here is a delightful model with a long petal tunic

THE FROCK FOR TEA OR DINNER ADORNS ITSELF WITH WINGS OF CHIFFON OR DRAPINGS OF VELVET



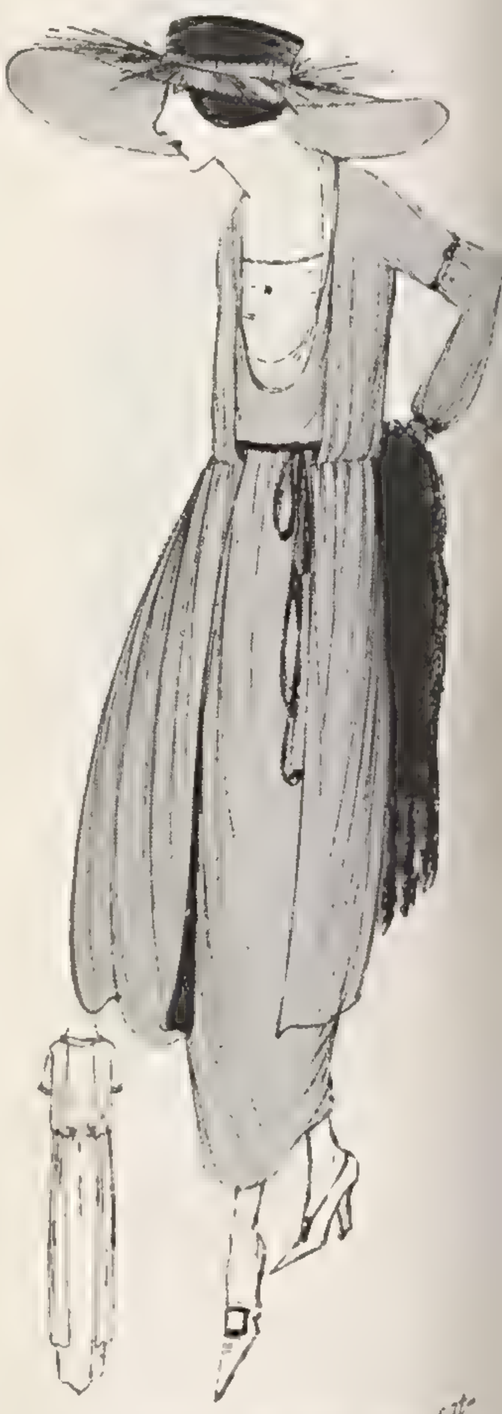
Waist No. S4843. Skirt No. S4844. A charming adaptation of the befounced frock favoured for afternoon and evening has a surplice closing cut in one with the sash



Frock No. S4941. The long-waisted blouse with kimono sleeves and a surplice closing, tops a skirt of finely plaited chiffon or long silk fringe over a snug satin slip



Frock No. S4948. A tunic with all the grace of a Watteau drapery adds charm to a frock with a tucked blouse and a richly hued panel of Oriental embroidery



Frock No. S4847. Chiffon over satin, with a bright note of colour in the ribbon sash, is suggested for a frock with a redingote tunic and sleeves made either short or long



Frock No. S4929. One of a frock's latest fancies is for ruffles, and this model flies side panels for the purpose of edging them with frills



Waist No. S4554. Skirt No. S4555. A coat-frock with a tunic cut in one with the blouse requires 3⅛ yards of material 54 inches wide



Frock No. S4940. This gown expresses its very modern tendencies in side draperies like panniers. There is also a pert standing collar



Waist No. S4955. Skirt No. S4956. Trusting wisely to the simplicity of its girdle, this frock for street wear walks confidently to success

THE FROCK WHICH IS DESIGNED FOR SERVICE MAY THIS SEASON FIND CHARM IN MANY VARIED WAYS



Frock No. S4839. A one-piece frock with the tunic and blouse panels cut in one piece requires 6 yards of 50-inch material



Frock No. S4937. A smart serge frock has the latest broad-hipped silhouette and an unusual and charming neck-line



Frock No. S4835. This frock has width at the hips, because it is modish, and a short front panel, because it is novel



Frock No. S4705. A kimono-cut blouse with a very long collar makes the top of a correct skirt with two fringed tunics



Coat No. S4897. Skirt No. S4898. The front panel of the coat suggests the redingote, and the skirt has a fastening combined with side plaits for easy walking width



Coat No. S4901. Skirt No. S4902. A coat which cuts its pockets in one with the side sections, has a braid-trimmed waistcoat and a skirt with a panel group of back plaits

Coat No. S4903. Skirt No. S4904. Long slim lines, accented by fine tucks at each side, mark this coat, and the four-gored skirt is tucked to carry out the same idea



Coat No. S4899. Skirt No. S4900. The autumn mode has claimed for tailleurs the long coat, nipped at the waist with a single button fastening, and a conservative skirt

WITH AUTUMN, THE TAILORED SUIT COMES INTO FAVOUR,

AND THIS SEASON, THERE ARE MANY ATTRACTIVE MODELS



Coat No. S4885. Skirt No. S4886. With a coat somewhat along the lines of a box-coat, this suit has a skirt featuring a full back panel



Coat No. S4887. Skirt No. S4888. A slimly fitting coat tops a tunic skirt and has a high rolling collar reminiscent of past Colonial days

Coat No. S4889. Skirt No. S4890. Features of this suit are a long shaped collar and gathered fringed hip panels to simulate pocket flaps



Coat No. S4893. Skirt No. S4894. A double breasted front is a feature of this coat with a skirt which has an inverted box plait





For the Children's Sake

Now is their strenuous season. They must grapple with new tasks, with harder problems. They have fresh worlds to conquer. And they are growing, too.

Your problem is to fortify these active young minds and bodies; to build them up with simple inviting nourishment every day.

They cannot fail to benefit in every way by the regular use of

Campbell's Tomato Soup

Its high nutritive value, its strengthening effect on digestion, its captivating flavor, all give added zest to the entire meal and make other food also yield increased nutriment and energy.

Order this tempting soup by the dozen or the case. Let it do its full share in building up your boys and girls.

21 kinds

"*Campbell's* for me? Well, I'll say so!
That's the splendiferous fare.
That's why I study and play so,
With pep and ambition to spare."



Campbells' Soups

LOOK FOR THE RED AND WHITE LABEL

THE
L. P. HOLLANDER CO.
ESTABLISHED 1848

GOWNS

SUITS COATS

FURS MILLINERY

BLOUSES LINGERIE

MISSES' AND CHILDREN'S
CLOTHING

FIFTH AVENUE AT 46TH STREET
NEW YORK CITY

BOYLSTON STREET BOSTON



Waist No. S4973. Very correctly cut and tailored is a becoming blouse with its full share of the modish plaited ruffles and tucked shirt front to its advantage



Waist No. S4951. A peplum blouse with a belt cut in one piece with the front panel presents a high rolling collar and a beruffled front. The cuffs are also edged with lace

WITH THE APPEARANCE OF THE AUTUMN SUIT,

THE PROPER BLOUSE BECOMES A MATTER OF CONSEQUENCE, AND HERE ARE CHARMING VERSIONS



Waist No. S4830. An accommodating slip-on blouse with the favoured kimono sleeves suggests a new way of trimming and requires only 2¾ yards of 40-inch material

Waist No. S4958. The peplum blouse which also achieves a surplice closing is particularly becoming. This model is cut kimono fashion with a tucked vest section

HOME FURNISHING

Should Start with Floors

The floor covering is the foundation of the color scheme.

Its design, by holding the eye, largely determines the shape of the room.

In the Special Seamless Rug illustrated, the ground color sounded the keynote of the color scheme, and the border united all the other tones used.

The design had the effect of shortening and widening a long, narrow room.

Let us solve similar problems for you.

W. & J. SLOANE

RETAIL CARPET DEPARTMENT

Interior Decorators Furniture Makers
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NEW YORK

Washington, D. C.
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Exclusive Fashions for Women

15 EAST 52ND STREET
NEW YORK

NEWPORT PARIS

HERE THE AUTUMN TAILLEUR MAY FIND AN ABLE ALLY, AND THE SEPARATE SKIRT MAY CHOOSE THE RIGHT BLOUSE TO EFFECT A CHARMING COSTUME



Waist No. S4371. In its gracefully curved collar and hand-smocking, this slip-on blouse finds adequate trimming. It requires 1¾ yards of 40-inch material



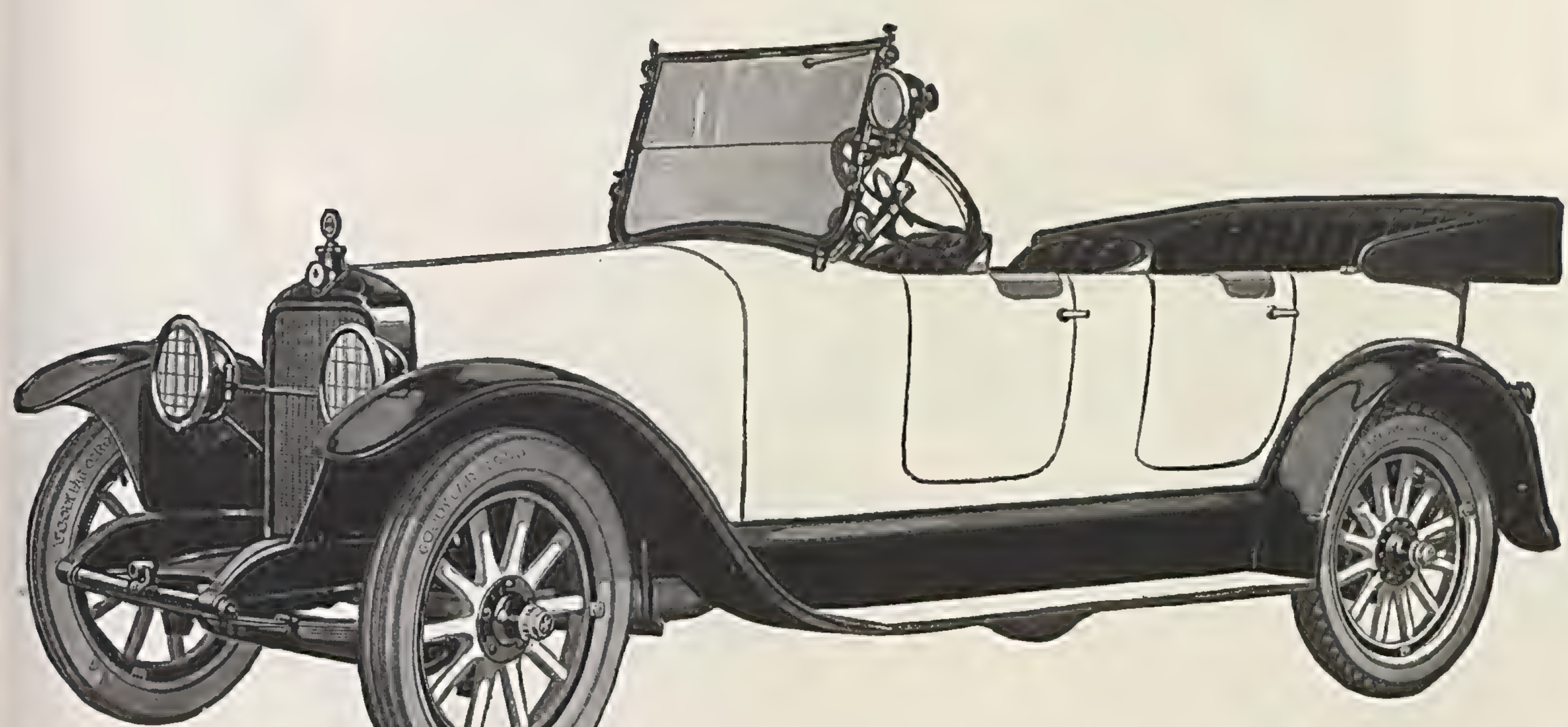
Waist No. S4957. With a deep frill and a high rolling collar held in place by a cleverly adjusted tie, this blouse would be an attractive complement for the new suit



Waist No. S4953. This sleeveless overblouse may be pleasingly combined with other blouses. Its effectively curved and bound neckline is a notable feature

Templar

The Superfine Small Car



THE SUCCESS of the Templar is decisive.

It was obvious that many experienced owners desired The Superfine Small Car.

But when it became an accepted fact that the Templar fulfilled this exacting ideal, the demand far exceeded our optimistic expectations.

The car itself fulfills its promise of beauty, performance and durability expected of cars of the first rank.

It also fulfills its promise of low operating cost—in economy it is not even approached by any other car of superfine quality.

Templar Top-Valve Motor

The Templar Motors Corporation
2500 Halstead Street, Lakewood, Cleveland, Ohio

Five Passenger Touring $2485
Four Passenger Sportette $2485
Two Pass. Touring Roadster $2485
Five Passenger Sedan $3285

Prices f. o. b. Cleveland

School Days Are Middy Days





"READIN' and 'ritin' and 'rithmetic"—and little Jennie all dressed-up like teacher in her Paul Jones Middy. And so contented and comfortable and happy that A or E+ or 10 seems ever so much easier than before.

Paul Jones Middies are just as appropriate for outdoor sports as for indoor school wear. Exactly right for tramping in the woods, playing golf or tennis, for picnics and vacations.

Paul Jones Middies are the original middies for girls—the highest quality middies manufactured.



TRADE MARK

The Paul Jones Middy Dress shown on the little girl at the blackboard is for little folks from 4 to 14. It is simply fashioned but very smart—easily laundered and inexpensive. There are a variety of shades, embroidered emblems, cut-in pockets, and other distinctive features.



These little fellows are wearing Paul Jones Sailor Suits. You can get them also with short trousers.

Send for the "Style Book" showing a wide variety of Paul Jones Middies, Paul Jones Gym Bloomers, Paul Jones Middy Dresses and Paul Jones Middy Skirts.

MORRIS & COMPANY, INC., *Originators*
414 North Eutaw St. Baltimore, Maryland

PAUL JONES MIDDIES



Frock No. S4880. The tucks, the simulated panel, the very crisp collar and cuffs, all tend to make a frock that is a pleasure to wear among one's schoolmates. Sizes, 8 to 14 years



Frock No. S4876. The combination of materials is charming for young people. This frock, which is scalloped, may have the skirt and waist of contrasting fabrics. Sizes, 6 to 12 years

THE RETURN TO SCHOOL AND LESSONS IS NOT

A DISMAL AFFAIR WHEN ONE IS ACCOMPANIED

BY A NEW FROCK OR A SMART COAT



Coat No. S4868. The frosts of winter have no terrors for the child all bundled into a high-collared coat with wide braid-trimmed pockets giving the correct width at the hips; 6 to 12 years



Coat No. S4871. Belted across the front and back and with loose sleeves and rolling collar, this top-coat is all that any child could desire in the matter of warmth and chic. Sizes, 8 to 14 years

What Every Young Girl Should Be Taught

The experienced matron of a girls' dormitory discusses frankly an intimate subject vital to every woman's happiness



"If you've never had young girls under your care, you can't appreciate, I'm sure, how very difficult it is to tell them all the fundamental, simple facts of their lives that they ought to know.

"A pretty young girl, you see, honestly vain of all her youthful glowing charms, is a person so wholesomely confident of her claim upon everlasting happiness! And one hates to hint to her that a few years may show her a reality that is a far cry from her schoolgirl dream.

"But I have found, after working many years among spirited, life-loving girls of many types, that there are a few things I can tell them that can help —and that they really listen to. The knowledge of a few, simple, basic facts — petty-seeming in themselves — can save sensitive youth a lot of wretched experiences!

"And one of these is the simple, old physiological fact that most girls are themselves often unconscious of perspiration odor that is noticeable to others! It's a thing that I didn't know, when I was a girl. And how many incidents of my girlhood that seemed tragedies to me then—slights of my comrades, wall-flower evenings, and sudden, puzzling changes from affection to coldness—might have been averted for me! Now, I really *like* telling my charges about this secret and how easy it is nowadays for a girl to be at least as *dainty* in reality as she is in her dreams!"

An old fault—common to most of us

It is a physiological fact that there are very few persons who are not subject to this odor, though seldom conscious of it themselves. The perspiration glands, under the arms, though more active than any others, do not always produce excessive and noticeable moisture. But the chemicals of the body do cause noticeable odor, more apparent under the arms than in any other place.

These underarm glands are under very sensitive nervous control. Sudden excitement, embarrassment even, serves as a nervous stimulus sufficient to make them even more active. The curve of the arm prevents the rapid evaporation of odor or moisture—and the result is that others become aware of this subtle odor at times when we least suspect it.

How fastidious women are meeting the situation

Fastidious women everywhere are meeting this trying situation with methods that are simple and direct. They have learned that it cannot be neglected any more than any other essential of a woman's toilet. They give it the regular attention that they give to their hair, teeth, or hands. They use Odorono, a toilet lotion specially prepared to correct both perspiration moisture and odor.

Odorono was formulated by a physician who knew that perspiration, because of its peculiar qualities, is beyond the reach of ordinary methods of cleanliness—excessive moisture of the armpits is due to a local weakness of the sweat glands.

Odorono is an antiseptic, perfectly harmless. Its regular use gives what women are demanding—*absolute assurance* of perfect daintiness. It really *corrects* the cause of both the moisture and odor of perspiration.

Make it a regular habit!

Use Odorono regularly, just two or three times a week. At night before retiring, pat it on the underarms. Allow it to dry, and then dust on a little talcum. The next morning, bathe the parts with clear water. The underarms will remain sweet and dry and odorless in any weather, in any circumstances! *Daily baths do not lessen its effect.*

Women who find that their gowns are spoiled by perspiration stain and an odor which dry cleaning will not remove will find in Odorono complete relief from this distressing and often expensive annoyance. If you are troubled in any unusual way, or have had any difficulty in finding relief, let us help you solve your problem. Write today for our free booklet. You'll find some very interesting information in it about all perspiration troubles!

Men will be interested in reading our booklet, "The Assurance of Perfect Grooming." Address *Ruth Miller, The Odorono Co., 322 Blair Avenue, Cincinnati, Ohio.* At all toilet counters in the United States and Canada, 60c and $1.00. Trial size, 30c. By mail postpaid if your dealer hasn't it.

Address mail orders or requests as follows: For Canada to The Arthur Sales Co., 61 Adelaide St., East, Toronto, Ont. For France to The Agencie Americaine, 38 Avenue de l'Opera, Paris. For Switzerland to The Agencie Americaine, 17 Boulevard Helvetique, Geneve. For England to The American Drug Supply Co., 6 Northumberland Ave., London, W. C. 2. For Mexico to H. E. Gerber & Cia., 2a Gante 19, Mexico City. For U. S. A. to The Odorono Company, 322 Blair Avenue, Cincinnati, Ohio.

Jack Tar Togs



Rub 'em
Tub 'em
Scrub 'em
They come up smiling

Middies Dresses
Bloomers Skirts

LASSIES tripping off to school—girls in their teens—and Mothers—all love these pretty Jack Tar Togs.

Sturdy materials, flawless workmanship, ample measurements and fast colors make Jack Tar Togs sturdy and serviceable. They wear well and wash well. "Rub 'em, tub 'em, scrub 'em, they come up smiling." You'll find the garments at all good shops. *Look for this label:*

The label

of honor

Write for the Jack Tar Style Book. Address Dept. D-7 and mention your dealer's name.

THE STROUSE-BAER CO.
BALTIMORE, MD.

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The Strouse-Baer Co.



Frock No. S4877. A kimono-cut frock finds a new way of trimming in tucks and effectively arranged lines of stitching. But 1⅝ yards of 40-inch material are required. In 2, 4, and 6-year sizes



Frock No. S4872. The belts are cut in one piece with the side sections, and the bloomers are included in the pattern. Only 2¾ yards of 36-inch material are needed. In 4, 6, 8, and 10-year sizes

FROCKS WHICH MAY GARB THE SMALL GIRL COMFORTABLY AND ACCORDING TO THE MANDATES OF THE NEW AUTUMN MODE, FOR MANY HAPPY HOURS



Frock No. S4879. The belt is cut in one piece with the broad front panel of the frock and edged with rick-rack. It requires 2¼ yards of 36-inch material for the 6-year size. In 4, 6, 8, and 10-year sizes



Frock No. S4881. A high-waisted lace-trimmed party frock owes part of its charm to its old-fashioned Victorian fichu. It requires only 2¾ yards of 40-inch material. In 6, 8, 10, 12 and 14-year sizes

The Spirit of Tudor Halls at the Hampton Shops

THE delightful interiors of ancestral Tudor Manor houses are recalled by this dignified hall with its pendentive plaster ceiling and high oriel window which lights the mellow tones of the dusky paneling.

In the spacious Hampton Galleries you will find not only such interiors as this with their massive priory tables and chairs of carven oak, but also rare antiques gathered from old chateaux, from half forgotten castles and early Italian villas, as well as authentic fac-similes and adaptations made by our own master cabinet-makers to meet the necessities of modern life.

The Hampton Decorators, whose services are at your command, have achieved distinction not only by their unlimited resources and discriminating taste in the assemblage of distinctive furnishings, but by their wide experience in planning and carrying out decorative ceilings, fine paneling and exquisite lighting effects.

Hampton Shops

18 East 50th Street
facing St. Patrick's Cathedral
New York

Decoration Antiquities Furniture



utdoors, where apparel faces rough-and-rugged service, or indoors, where thorough-paced smartness is the cardinal consideration,- wear Standware Jersey Cloth of Pure, Fluffy Long-Staple Worsted Yarns.

When you stipulate "Standware", you discriminate between the best-Pure Worsted and the rest - poor wool. The Standard is-

Standware

JERSEY CLOTH

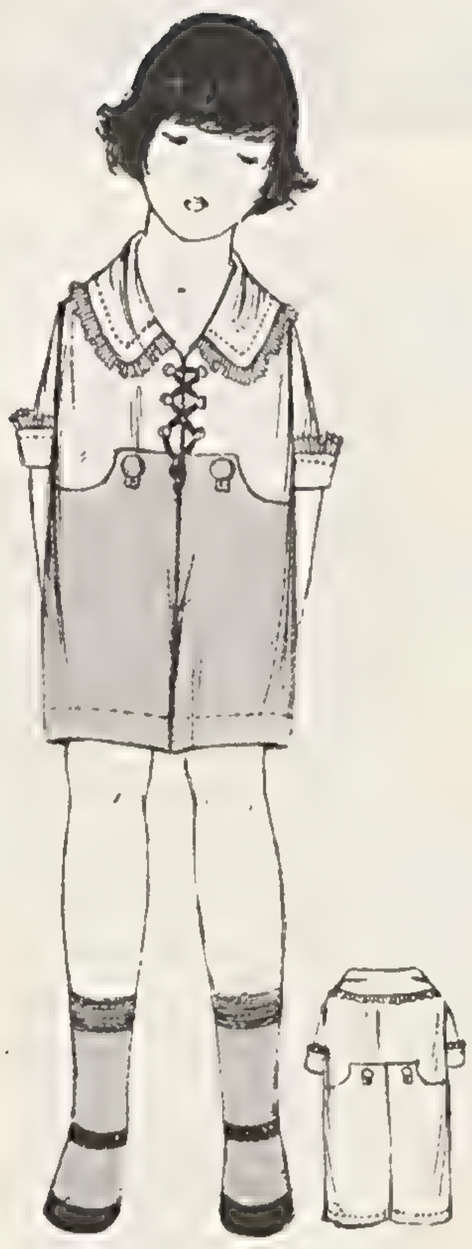
Garments made of "Standware" Jersey Cloth are on view at all fashionable Department Stores and Apparel Shops. The genuine is labeled "Standware," because it stands wear.

RUDOLPH SCHREIBER

1140 Broadway
New York

PURE WORSTED SCHREIBER Standware FABRICS JERSEY CLOTH MADE IN U.S.A.

PURE WORSTED SCHREIBER Standware FABRICS JERSEY CLOTH MADE IN U.S.A.



Suit No. S4865. A deviation from the regulation boy's suit is this attractive model with a white ruffled blouse, which laces up the front, and buttoned trousers of contrasting material. Sizes 2 to 6 years



Suit No. S4863. Ruffles trim the blouse which may use the same material as the buttoned trousers or may be white with contrasting collar and cuffs; 1¼ yards of 32-inch material. Sizes, 2 to 6 years

A QUAINT OLD-FASHIONED PARTY FROCK CLAIMS ATTENTION AMIDST MASCULINE SUITS THAT CLEVERLY CONTRAST MATERIALS



Suit No. S4867. All too soon little boys grow up and wear mannish suits of cloth; therefore, the kimono-cut blouse of this suit, with its quaint contrast of materials, meets with approval. Sizes, 2 to 6 years



Frock No. S4875. Dotted Swiss with the dots in colour would be a charming material for this dainty frock with its crossed fichu which is reminiscent of past Victorian days. Sizes, 6 to 12 years

The Part That Color Plays

COLOR is the most versatile instrument of Nature,—and the most valuable tool of the artist, the architect, the designer.

In gowning, too, it is a vital factor. In the discriminating selection of color may lie the whole charm of a gown or cloak.

What is there more lovely than a beautiful woman, tasefully gowned in smooth, lustrous silk, of a color that blends with her own personality.

When you buy silk, specify McLane's and insure yourself against inferior quality. It is made by skilled weavers in modern mills, and has every single attribute of color, weave and lustre.

Due to industrial conditions affecting the entire silk industry, you may not now be able to secure McLane Silks. We are doing our utmost to overcome these conditions and assure you that we will very shortly be in a position to fully supply your needs.

McLANE'S

Beaver Silks

Know Them By Their Rope Selvage

463 FOURTH AVE. - NEW YORK



"PLUME"

The Charm of Lovely Under-garments

TRULY luxurious is PLUME lingerie—as charming to the eye as to the touch.

The lovely filmy envelope chemise, nightie and cover shown above typify PLUME designing. Fashioned of Secko Silk, a fibrous material that is at once beautiful and durable. Handsomely finished with hand made crochet insertion, they are fit for wear by the most fastidious, yet reasonably priced.

Best stores in most cities have PLUME UNDER-GARMENTS.

If your dealer doesn't have PLUME may we tell you who has or how you may get them and send you our booklet "Milady's Underthings"

M. MARTIN & CO.

America's Best Made Undergarments

108 Madison Avenue

The Martin Bldg. New York

TRADE MARK
PLUME BRAND
The Crest of Quality



Rompers No. S4866. Rompers have proved to be most practical for the small child. These open down the back and lace at the neck and require 1¾ yards of 36-inch material. Sizes, 1, 2, and 4 years



Rompers No. S4858. The little cock of the head indicates one's knowledge that the rompers which are tucked and plaited and have fulness adjusted by a belt are most becoming. Sizes, 1, 2, and 4 years

FOR THE PLAY HOURS OF THAT AGE WHEN INTERESTED RESEARCHES LEAD TOO OFTEN INTO MISCHIEF, ROMPERS ARE INDISPENSABLE AND EASILY LAUNDERED



Rompers No. S4859. Young Master two-and-a-half, or is it Miss? (the strangle hold upon the doll leads us to believe otherwise) is wearing good-looking rompers, daintily smocked. Sizes, 1, 2, and 4 years



Suit No. S4864. When one is too old and dignified for rompers, the next step to manhood is a double-breasted two-piece suit, the trousers of which are simply made and scalloped. Sizes, 2, 4, and 6 years

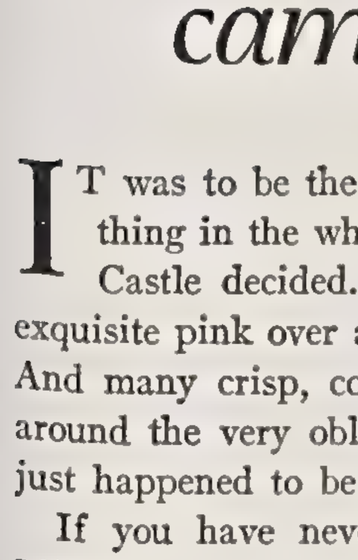
This frock of Satin Militaire frankly says it came to dance

IT was to be the gayest, most irresponsible little thing in the whole dance frock world—so Irene Castle decided. "Satin Militaire" in a frail, exquisite pink over a sheer white organdie petticoat. And many crisp, cool frills running around—even around the very obliging little organdie apron that just happened to be there.

If you have never danced in Corticelli "Satin Militaire," you can't know, of course, how feathery light and soft it is.

Let your newest party frock be of this lovely satin. You will delight in its dainty texture, the delicate lustre of its soft coloring—for when frocks are simple as they are today, it is color and fabric which must give distinction.

Corticelli Dress Silks are woven beautifully. And they are really not expensive. For every kind of frock you will find a Corticelli silk—poplins quite perfect for the plaited tailored types, soft, rustly taffetas for the afternoon and street frocks, and wonderful lustrous satins for evening. If your favorite store cannot show you the particular color or weave you want, please write us.





Irene Castle attends the afternoon dance in floating pink petals of *"Satin Militaire"*



SHE INVERTED THE FRILLS

The big rolling collar is of sheer white organdie, in delicious contrast to the soft pink satin. It slips crisply under the crush girdle and comes out the cutest little apron imaginable. All the little plaited frills planned to look "very different" by being inverted. Cuffs of organdie finish the fashionably short sleeves.

A FAIRY SKIRT

—so full of glee and fly-away. Just three tiny bias folds and then deep fluffy scallops looking like great pink petals. Only an exquisitely soft, light satin could lend that delicate flower effect. The scallops are bound with bias folds of satin to help them hold their graceful petal form. More inverted frills, crisply plaited, serve to cheer this fairy petticoat.

CORTICELLI DRESS SILKS

Also makers of Spool Silks, Yarns and Crochet Cottons

MADE IN AMERICA

FOR THOSE WHO CROCHET

Send today for Corticelli Lessons in Crochet, Book No. 9. Latest designs for making the home more beautiful. Many new uses of filet. Table linens, bed spreads, curtains, towel ends, caps, aprons, bibs, bags, sweaters, etc. Mailed for 18c.

Booklet of Irene Castle's Newest Frocks

Mailed on request. Showing the fascinating new models that Irene Castle has originated in Corticelli Satins and Taffetas

The Pattern for This Frock—Sizes 34 to 40 bust measure. Order by name—"Féerie." Price $1.00. Address Corticelli Silk Mills, 20 Nonotuck Street, Florence, Mass. No Canadian orders accepted.

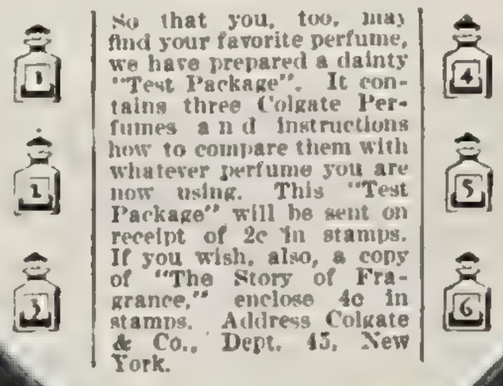


Florient
Flowers of the Orient

Breathing the fragrance of a thousand rich blossoms—yet delicate as starlight, elusive as thought, dainty as elfin music—that is Florient. Its evident superiority to the vaunted foreign perfumes was established by an International Perfume Test, in which an impartial jury of 103 women compared Colgate's Perfumes with the most popular imported scents. There were no names or labels to influence anyone's choice—quality of fragrance alone determined it. Colgate's was selected by more than three-fifths of the jury—nearly all of whom had previously stated that they preferred a foreign perfume.

COLGATE & CO. *Established 1806* NEW YORK

You Can Make the Test



So that you, too, may find your favorite perfume, we have prepared a dainty "Test Package". It contains three Colgate Perfumes and instructions how to compare them with whatever perfume you are now using. This "Test Package" will be sent on receipt of 2c in stamps. If you wish, also, a copy of "The Story of Fragrance," enclose 4c in stamps. Address Colgate & Co., Dept. 45, New York.

ON HER DRESSING-TABLE

A CLEVER Paris doctor once invented a mask to relieve facial neuralgia. It was fashioned out of a fabric prepared in such a way that the suffering was soon mitigated and the tell-tale marks of time vanished with the pain. In his efforts to lessen distress, this physician had found the secrets for rejuvenating his patients. A well-known specialist now returns from Paris with some of these interesting aids to the toilet in the form of masks, chin straps, and bands for the forehead to remove lines and wrinkles. There are also gloves of similar make that restore youth to the hands that show age.

As this specialist has had her headquarters in Paris, her opportunities for studying the needs of women of all nations, including the noted beauties, makes her advice on the subject of the complexion and its care very valuable. In her native Russia, the fascinating women have always given serious care to their hands, because a pretty hand is to them more a mark of breeding than even an attractive face. Thus this specialist was quick to see the advantages of these gloves and adopted them for their gratifying results.



A wicker flacon filled with cotton saturated with perfumed oil is hung in a dress-closet to prevent moths; $2

GLOVES THAT GIVE YOUTH

By combining the wearing of the gloves with the use of a rejuvenating milk, the hands become young, firm, white, and smooth in a marvellously short time. With these gloves, certain valuable rules are given for the care of the hands at all times, such as avoiding extreme heat or cold in washing or in exposure out-of-doors.

Faulty circulation is another factor detrimental to the beauty of the hand, and nervousness leaves its mark on the texture and colour. Therefore, the first step in promoting beauty is to care for one's general health, and then one should use such local remedies as these gloves with a soothing cream. The gloves may be bought for $10 a pair, while the cream costs $3 a bottle. The face mask costs $25, the chin bands, $7.50, and the forehead bands, $7.50.

From the same source, a delightful lotion for cleansing the face, as well as the hands, may be had to replace the customary cream. It is particularly adapted to freeing the pores of dead cuticle and all impurities, and it strengthens and makes firm the relaxed muscles and tissues that are fatigued.

This lotion should be followed by a skin tonic that is especially designed to complete the work by bleaching and making the skin beautifully clean and transparent, besides refining its texture. At night, after these lotions have been used, a night cream should be applied to nourish the skin and remove wrinkles. This gives the face a rested look and feeling the next morning.

For use in the morning, there is a greaseless cream of superior value for the tissues of the face and neck. This is made of herbs, is slightly astringent, keeps the skin smooth and firm, and is an agreeable basis for powder.

To harmonize with these preparations, there is a face powder carefully made from pulverized flower petals, and the oil of the flower is retained in order that the powder may adhere better and also that it may not dry the skin.

A dry skin is usually the result of a carelessly compounded powder and is very harmful. The rouge belonging to this series is made from crushed damask rose-leaves, and gives a delicate flush to the cheek, besides retaining the perfume of the rose. It is an attractive and delightful adjunct to the toilet.

These scientifically prepared creams and lotions may be bought in this country. The skin food costs $5 and $10 a jar; the lotion for cleansing, $3 a bottle; the skin tonic, $3 a bottle; the astringent, $3; the powder, $3 a box; the rouge, $1.50 a bottle. There is also an exquisite Russian perfume which may be used as a finishing touch to the toilet. It is imported from Russia and is reminiscent of the past days of court life. This may be bought for $10 a bottle.

THE IMPORTANCE OF CARE

With these efficient aids and a little patience, the hands and face will show very satisfactory results. Hard water and soaps containing alkali should be vigorously avoided always.

Note — Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of Vogue

A charming neutral tone that fits any boudoir is obtained by pillows of Florentine embroidery on white or écru linen; pillows complete, $16.50 each



The Most Important Room of the House



THOUGH demanding in its furnishment a certain degree of formality, the well-considered Living Room of today infuses the spirit of "comfortable things."

¶ Always the centre of intimate family gatherings, it contributes quite often to the amenities of social occasions. In a word, it is *livable*—possessing withal the decorative distinction belonging to so important a room.

¶ Strolling about the twelve Galleries of this interesting establishment, one may happen upon the very Furniture which will inspire this atmosphere. Here also are available within moderate cost those appointments which will impart charm and character to the other rooms, each object graciously lending itself to the scheme in view.

EARLY ENGLISH, FRENCH AND ITALIAN FURNITURE AND DECORATIVE OBJECTS: REPRODUCTIONS AND HAND-WROUGHT FACSIMILES OF RARE OLD EXAMPLES, RETAILED EXCLUSIVELY AT THESE GALLERIES

Suggestions may be gained from de luxe prints of well-appointed interiors, gratis upon request.

New York Galleries

Grand Rapids Furniture Company
INCORPORATED

34-36 West 32nd St., New York

A WRITING TABLET

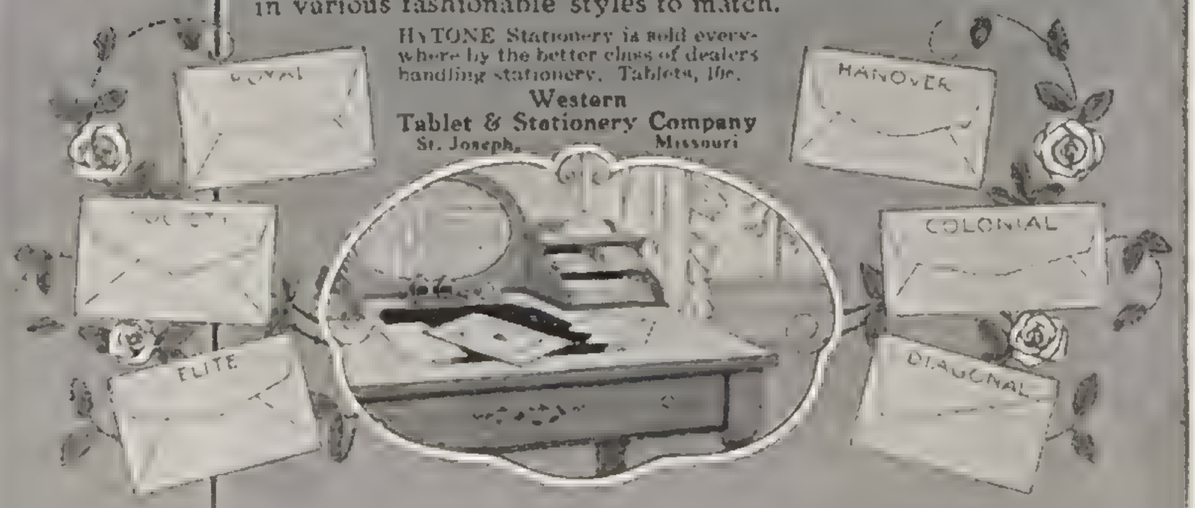
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Quality Stationery In Handy Form—

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HYTONE Stationery is sold everywhere by the better class of dealers handling stationery. Tablets, 10c.

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One of the most interesting spots at that theatre in miniature—the Amateur Comedy Club—is, of course, the small stage, thoroughly modern in lighting and equipment, and with a setting made entirely by club members. Here are produced the plays written, acted, and witnessed, all by the members

A THEATRE IN MINIATURE

IF in your walks abroad, you perchance wandered in the Murray Hill section, you would not have failed to notice in the last year a curious looking façade on the south side of 36th Street between Lexington and Third Avenues, a house of brick painted in an effective fashion buff and dull blue with Italianate garlands over the doors and windows. Formerly, it was a stable of the common or garden kind—an ugly red brick stable with the usual iron railings at the windows.

To-day, it is the house of the Amateur Comedy Club of New York, an association founded in 1884. The stable has been transformed into a miniature theatre with club-rooms. Over the small door, which is the entrance, you will see the Amateur Comedy Club in an escutcheon. The whole space of the ground is only forty by forty feet, but the designers (all members of the club) have clearly known how to contrive an auditorium seating about one hun-

(*Continued on page 120*)



The Auditorium of the club holds one hundred and twenty-five spectators. A simple colour scheme is carried out in buff and dull blues, and the only decorations are the symbols of Comedy and of Tragedy



Harting

To show its completeness, the club even provides a "green-room," that picturesque feature of bygone days. Here in the ample easy chairs may originate novel features of the drama—who knows?—and at the old-fashioned stove fireplace, the players may find cheer after the curtain

True Companionship

is founded on a community of tastes. *Superspun*, the supreme silk shirting, typifies the companionship of men of taste and discrimination — those who appreciate the distinctive designs and lasting qualities of Empire Loomcraft Silks. Not only for general wear at the office or club, but for sports, this silk gives greater freedom and comfort than any other material, and its durability is an economy in the long run.

Superspun REG. U.S. PAT. OFF.

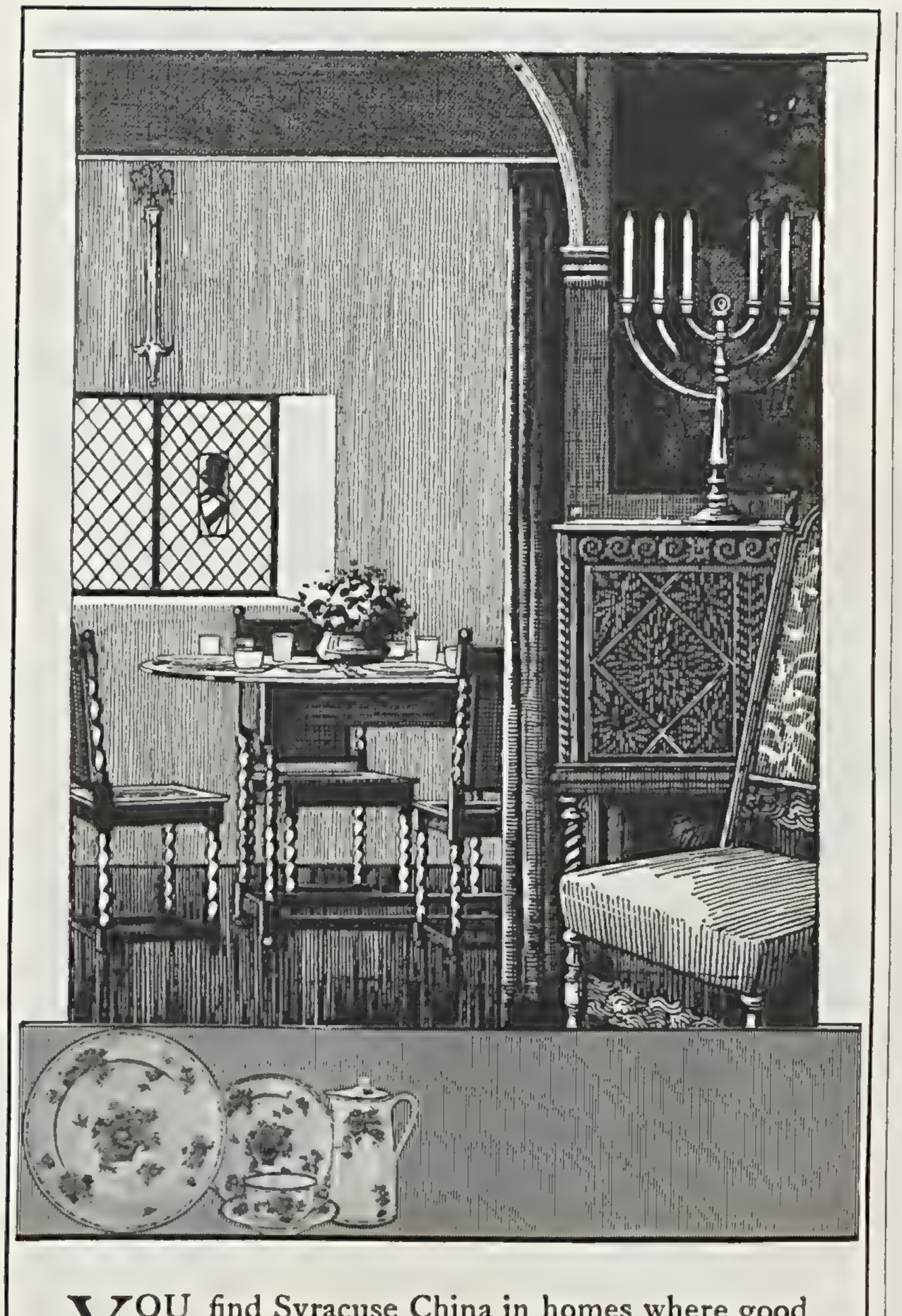
Formerly called Empire Wash Crepe

In having your shirts made to order look for the Empire Loomcraft name woven in the selvage. For those who prefer ready-to-wear shirts, a full selection may be found at the better shops. The Empire Loomcraft label is sewed in the shirt.

Empire Loomcraft SILKS REG. U. S. PAT. OFF.

Other distinctive Empire Loomcraft silks, remarkable for quality and beauty of design, are Mellowspun*, Shapspun*, Guildcrepe*, Chateau*, Commodore Crepe*, and Kingcloth*. (*Reg. U. S. Pat. Off.)





YOU find Syracuse China in homes where good books, rich hangings, and soft, shaded lights express the good taste of people of culture. The choice of Syracuse China for your dining room brings with it an atmosphere of quiet comfort and hominess.

Syracuse China is very different from the thin, brittle china so easily broken, and so difficult to replace. It is too well made to nick or crack easily. You can begin with as little as you like, for you can always add to your set. And the colorful, artistic designs lend themselves well to the individuality you seek to express in your home.

The pattern pictured above is our Roslyn pattern. All designs are sensibly priced.

SYRACUSE CHINA

ONONDAGA POTTERY COMPANY
SYRACUSE, N. Y.

For $1.00 (stamps, money order, or New York draft) we will send you a copy of our interesting book "Little Romances of China" and a Tea Solitaire, our Roslyn pattern. This is a special introductory offer. Additional Tea Solitaires may be purchased at the regular price.





In the Murray Hill section, one may chance upon this intriguing façade which, be it whispered, has the sort of facial contour one expects from a stable, although no stable was ever painted blue and buff with Italianate garlands over the windows. Behind those doors, the Amateur Comedy Club is comfortably housed

A THEATRE IN MINIATURE

(*Continued from page 118*)

dred and twenty-five spectators—a perfectly equipped, albeit small stage with up-to-date electric lighting, dressing rooms upstairs, a large workroom where the active members can make their own scenery, costumes, properties, a club-room, and a kitchen. Everything is simple, but in good taste.

The colour scheme in the auditorium recalls the outer painting—where the only actual note of decoration is the mark of Comedy and Tragedy in white, black, and buff appliqué on the blue linen curtain. The camp chairs are painted blue, and the back rows are raised on movable platforms.

Hitherto, the Amateur Comedy Club has given its three annual performances in various theatres which were available, but at the present time, a scheme is on foot in the Amateur Comedy Club to build a theatre and home of its own. If this scheme materializes, New York will be enriched by a little theatre with equipment for the production of plays that for many reasons Broadway managers might have to disregard.

Some of the members of the club have had their plays admirably produced, with the authors in some instances playing their own parts. In this prospective little theatre, experiments by amateurs of the drama will be made, for the pure love of the thing, under a management, before and behind the curtain, exclusively of the Amateur Comedy Club.

A. S.



Harting

The hand that wields the pen may also operate a saw or wield a scenic brush, and this is the workshop where the club members evolve scenery and costumes from a mysterious mass of paints and properties. One whose soul was innocent of envy at dramatic success might well begrudge the dramatists their opportunity to labor in this interesting spot

The Unusual in Hats
from the RAWAK
Collection



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A. Sulka & Company

SHIRTMAKERS
AND
HABERDASHERS



French Neckwear
from $4.00 *to* $6.00

Robes from
$25.00 *to* $300.00

Unusual Offerings
of Luxurious Quality

Orders by Correspondence will receive our most Particular and Prompt Attention—State Colors Preferred

NEW YORK
512 FIFTH AVENUE, AT FORTY-THIRD
PARIS
2 RUE DE CASTIGLIONE



To Vittel, in the mid-season, flock gay crowds to enjoy the pine-laden air

THE FRENCH WATERING-PLACES

(*Continued from page 71*)

treatment never stay over three weeks.

One must be very elegant for every occasion, all the more so because one sees the same people every day for twenty-one days, and I know from experience that the fashionable trunks are specially filled for the watering-places. First, there must be sweaters of every style and shade, the newest ones trimmed at the edges and around the yoke with different coloured stripes. Most of the sweaters are of silk with a matching skirt of serge, but several should be of wool for walking trips.

I like the audacity of Madame Louis Trézel, who wears at Chamonix a "salad" green skirt and a felt hat of the same shade with a white sweater. The little handkerchief in the pocket shows the same colour. With a cape and white shoes, the idea is very charming and original. It might be adapted in violet, in Chinese red, or in emerald green with equal success. The felt or duvetine hat is smartest at the moment.

(*Continued on page 124*)



At Chamonix, Madame Louis Trézel wore a Callot motor-coat fashioned of checked black and brown nattine and lined with old-fashioned checked taffeta



Stein & Blaine take pleasure in presenting to you their new collection of frocks, furs & hats for the coming season. I feel certain that you will find here just the distinctive clothes that every gentlewoman wants, for in creating them I have tried to put into them something of the new feeling & impulses that are moving us all — E. H. A. Stein —

Stein & Blaine

13 and 15 West 57th Street, New York City

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McCutcheon's

Fancy Linens from abroad



Reg. Trade Mark

OUR Fancy Linen department is constantly receiving shipments of distinctive and exclusive pieces from abroad.

From France—An unusual collection of Tea and Luncheon Cloths, Table Runners, Banquet Cloths, etc. These are made in combinations of Filet, Point de Venice, Cluny and Bruges Laces with English Embroidery.

From Italy—A most complete assortment of Linens made of Cream Homespun and decorated with quaint and unusual stitches. A few are embroidered in Blue and Brown.

From Ireland—Hemstitched Damask Breakfast and Luncheon Cloths with Napkins to match in a number of new designs.

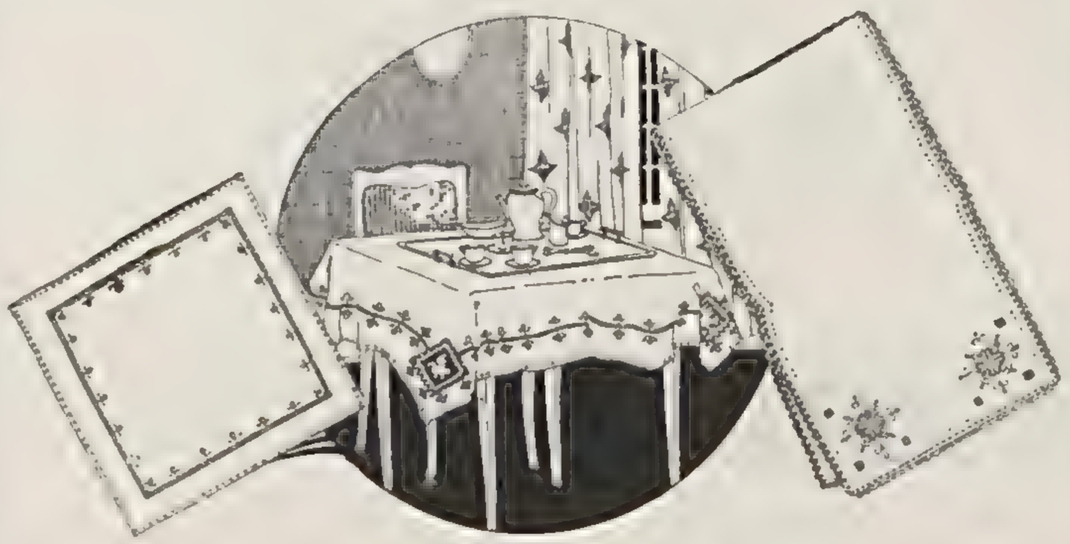
The Cloth shown on the table with Napkin to match is one of the new sets from abroad. It is made of soft Cream Linen and worked with fine Blue cross-stitch embroidery. The design with bird motif is simple, yet effective. The same design and material may also be had in oblong Luncheon Sets.

The Scarf illustrated is of heavy Cream Italian Linen with needlepoint and embroidered corners, trimmed with Irish Lace edge. We have this same work in Tea Cloths, Luncheon Sets and Tray Cloths.

Send for new 32-page Fall and Winter Catalogue. Mailed free on request.

James McCutcheon & Co.

Fifth Avenue, 34th and 33rd Sts., N. Y.



THE FRENCH WATERING-PLACES

(*Continued from page 122*)

Is a surprise reserved for us at Biarritz? In contemplating Lake Savoyard, as I am happily doing at present, in walking on the strand in the sunshine and the buoyant air, in all this atmosphere of peace which surrounds me like calm waters,—it is the harmony of colours that charms me more than anything else. It is a blessing, for it is for that we came to these life-giving hills and gently undulating mountains near the monumental ones of Switzerland.

Motor trips are arranged by the hotel, but infinitely to be preferred is driving or riding which, leaving us to our thoughts, brings us to the Bois de Tresserve near Aix-les-Bains, that enchanting wood which inspired so much of Lamartine's beautiful verse.

Then there are the walks from Tournoel to Châtel-Guyon, the excursions to Talloires from Evian, or to the monastery or the home of the painter Besnard. What memories and beautiful scenery charm hours of repose and bring calm to us later, in the winter.

But the most mysterious and alluring corner is the clump of trees that appears on the road from Evian to Amphion. It is at the house of the Countess Mathieu de Noailles, a veritable retreat for the poet. The waters of the lake remind one of a Greek shore of which Madame de Noailles preserves a pure tradition.

J. R. F.

NEW YORK VISUALIZES THE MODE

(*Continued from page 52*)

narrow bands of squirrel encircles the coat. A small toque made of narrow bands of the squirrel makes a charming accessory to this youthful garment. Among the many uses of fur this season are some which take unusual forms, and this is a typical example of how lovely an unusual use of fur may be without being in any sense extreme.

FURS FOR YOUTH

At the top of page 52 is another coat for a young girl, made by the same house. This coat is of moleskin combined with a deep shawl collar and deep cuffs of grey fox fur. The lines of this coat are very simple, and there is the very new circular fulness around the bottom, while long bell sleeves accentuate the smallness of the wrist and hands. The skins used in this coat are beautifully worked and beautifully matched. A band of the little skins running in the opposite direction is used as a border all the way around the coat. Linings are lovely this year, but few are lovelier than that shown in this wrap. There is a foundation of Nile green silk veiled in pale grey Georgette crêpe, and the Georgette crêpe is exquisitely embroidered with small bunches of grapes in fine silver threads. The lining is bound and piped in the Nile green silk.

At the lower right on page 51 is illustrated one of the smart uses of satin cleverly combined with a fur that would not be chosen by the average designer, and that is, skunk fur. The tailoring of this house has always been famous, and each of the tailored models here seem smarter than all the others. This simple straight gown for the matron is of satin, and is straighter and slimmer than the average model shown here this season. A simple long-waisted bodice of satin is almost entirely submerged beneath the collar of skunk fur which ends with long narrow strips of fur. These fur ends cross in the front and fasten at a low line at the back of the gown. Deep panels that form overtunics are finished with wide bands of skunk fur. The sleeve of this dress is another unusual feature; it is a long sleeve of the black satin, and at the elbow is a wide band of the fur. The effect is very new and distinctive, and such touches are typical of the models shown at this house.

The softly trailing gown at the bottom of page 53 is from a house which has recently been devoting special attention to négligées. In this department, wonderful advantage is taken of the opportunity to use the beautiful brocades and materials which distinguish this house, well known for its own designing. In this gown that suggests some old painting, peach coloured brocade is combined with peach coloured chiffon and trimmed with bands of gold lace, and there is grace in every line and movement. The underslip of the peach chiffon is made in straight fulness, and a soft belt of chiffon ties with loops and ends that cascade down one side. Over this straight slip of chiffon, is a coat in the brocade, cut with two pointed trains that are unusually attractive. The top of this coat is made of gold lace. The short sleeves on the coat are also finished with a ruffle of gold lace.

AN EXQUISITE EVENING GOWN

At the top of page 53 appears an evening gown that is particularly new, inasmuch as it is made of a coloured metal cloth, combining pale pink, lavender, and silver; it is made on the newest lines, those of the pannier. The straight and simple bodice fits the figure more or less closely and features the severe round neck-line. The skirt is cleverly draped, so that panniers are effected at either side. Over a straight and simple skirt, they seem to be held in place by narrow silver ribbons that cross in the front and in back and run under the draped puffings at either side. The material is especially lovely. Spots of the colours condensed over the surface of the material resemble large shimmering flowers, while the surface remains perfectly flat.

FOR EVENING WEAR

At the right on page 53 is a wrap of the type that seems to hold first place in the heart of its designer. This one is made of sapphire blue velvet and is most delicately, though elaborately embroidered in steel threads and steel beads. Like most of the wraps this season, this one does not fasten, but is supposed to be held about the figure to suit the individual wearer. This wrap is shirred onto a narrow band that forms the bottom of the garment, and between this band and the collar, it puffs out in soft fulness. At the back, there is a decided tendency to blouse over the band. The whole effect of the wrap is one of unusual loveliness and youthfulness, and these qualities characterize the creations of the designer. Wraps without fur for evening wear are extremely smart on these lines.

Luxurious—surely

and yet true economy in value received to have one's garments made of

"Viyella" Flannel

Reg'd

For a negligee, for a skirt, for a cleverly tailored sport suit, for both women's and children's under and outer wear "Viyella" Flannel is the ideal fabric.

Guaranteed absolutely unshrinkable.

In weights suitable for every purpose and in the most alluring stripes as well as cream and plain shades.

Where a light weight and less expensive flannel is desired we offer "Clydella," which like "Viyella" is guaranteed unshrinkable.

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FURS



This new Cole model wind-shield shuts out rain and snow, yet permits an unobstructed vision

MOTOR NOTES

AMONG the many good things that peace has brought to motorists is a renewal of the famous Automobile Salon, or exhibition of cars of foreign make, accompanied, during the last few years of its holding, by representatives of the last word in American car and body manufacture. This annual exhibition was abandoned last year on account of the war, but announcement has just been made that it will be resumed. The date set is November 16, and the place, the Hotel Commodore. France will be represented at the Salon by the Renault, Peugeot, and De Dion Bounton cars, England by the Rolls-Royce, Sideley-Armstrong, and Sunbeam, and Italy by the Lancia and possibly the Fiat. Among the American makes to be represented are the Brewster, Cunningham, Daniels, Locomobile, Meteor, Phianna, and Porter, while among the body builders showing examples of their work will be Brooks-Ostruk, Fleetwood, Holbrook, and Rubay.

The so-called "rain vision" wind-shield gives much more protection than that of yore, but the experienced driver knows that, in the face of a driving storm, he has the alternative of getting wet or of driving with an obscured vision of the road. In connection with its new closed models, a wind-shield has just been announced by the Cole Motor Car Company, which, it is said, will keep out all rain or snow and still give the driver a clear view of the road unobstructed even by a portion of glass. This wind-shield consists of two distinct sections which meet at the roof of the car and are separated by a space of about ten inches at the cowl. The outer section is made of two plates of glass, the inner section of one pane, coming up about half-way. In adjusting the wind-shield for a storm, the lower pane of the outer section is turned out until its upper edge is on a level with the upper edge of the inner section. The top pane of the outer section is pushed out until an open space of about two inches is left between its lower edge and the upper edge of the pane below. When the car is in motion, a vacuum is created between the two sections of the wind-shield, and a current of air is drawn from within the car instead of into it. Snow and rain are thus forced out at either side between the two sections of the shield, while the open space on a level with the driver's eyes is kept free of moisture by suction.

It is difficult to overemphasize the value of ample luggage space, especially desirable in roadsters. The next Essex roadster has a deep compartment back of the seat to which access can be had from a hinged cover. Space for bags and additional equipment is provided in the rear deck, and is reached through a hinged locked cover. If still more space is required, the entire rear cover can be lifted off by merely taking out two screws and operating four locks that open with a square key.

Locks for cars have also received a great deal of attention. Some very complicated devices have to do with disarranging the wiring to such an extent that thieves, even if they were expert mechanics, could not have time to get the car in motion. There is a new device, however, which, is very simple in operation and inexpensive to install. It prevents steering, so that, when it is locked, the car can not even be towed away. This lock costs $2.



The rear deck of the new Essex roadster offers almost unlimited luggage carrying space



Fishson

Jewelry of Distinction



3972 K 4.00 EACH



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SILVERITE

is our own special metal, identical to platinum in color and lustre. Handwrought in delicate designs, it furnishes exquisite settings for the sparkling FISHSON Crystals in these dainty

FISHSON BAR PINS

so beautiful, so finely made, so durable and yet so moderately priced. At all good stores.

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Designers & Makers of Fishson Jewelry of Distinction

Effect - not expense



An actress' lines should be heard—not seen. Yet the most nerve-trying of all professions carves them on the faces of its fairest devotees, unless—like Gilda Darthy—they have recourse to something beyond the ordinary cosmetics that cover up, but never cure

MADAME LECLAIRE

11 WEST 58th STREET

NEW YORK CITY

When you are writing Madame Leclaire, tell her whether your skin is dry or greasy, so that she may give you the correct variation of APHRODITE for your own particular use.

HAS SUMMER HURT THE TEXTURE OF YOUR SKIN?

IT'S as palely yellow as topaz, and it smells like the cool, clean woods. It comes in a fat white jar. And —it's sheer magic!

Réjane used it, years ago, when it was first discovered in Paris. Cécile Sorel wore her lovely frocks with a more charming grace because of it. Royalty in bygone days dipped its fingers, vicariously, into the balsam-scented lotion, and—one may be sure—Royalty's ladies in waiting filled Mamselle Fifi's little white apron pockets with bank notes to let some jars of it escape her big black eyes.

Then Madame Leclaire, who made the yellow magic, decided to move to America. Billie Burke became her patron—Gilda Darthy too—and so many other stage beauties that there isn't room for their names. And all up Fifth Avenue and round into the exclusive side streets, the fat white jars carried the magic to ladies whose names it were lèse majesté even to think about in print.

But until today—this very day and date—the yellow magic has never been put on the market. No one but Madame Leclaire's own patrons even so much as know its name—APHRODITE—or the clean woods-smell of it.

But now Madame has decided to fill up a great many of the fat white jars in her own little laboratory, and let any discriminating woman who cannot come to her for treatment, send for a month's supply.

Most women have neglected their complexions just a bit this summer. Motoring, bathing, merely existing in the dry hot days, is hard on the delicate texture of the skin. Before you buy anything to wear—beyond the strictly necessary day-dresses—why not put your face in order? If you live in New York, go to Madame Leclaire for her wonderful series of treatments. If you live out of town, or haven't time to devote to such a course, try a jar of the APHRODITE.

A simple Adam room showing Chinese influence in furniture and window drape, by Wm. Baumgarten & Co., the Fifth Avenue decorators of international note. The glass curtain in this treatment is Quaker Sectional Craft-Lace in Amerex net pattern number 10893.



The Mark of Lace Craftsmanship

PERSONALITY, in home decoration as in personal adornment, must be expressed through the use of design—originality and imagination in the right choice of design, a prosaic inertia in the lack of it.

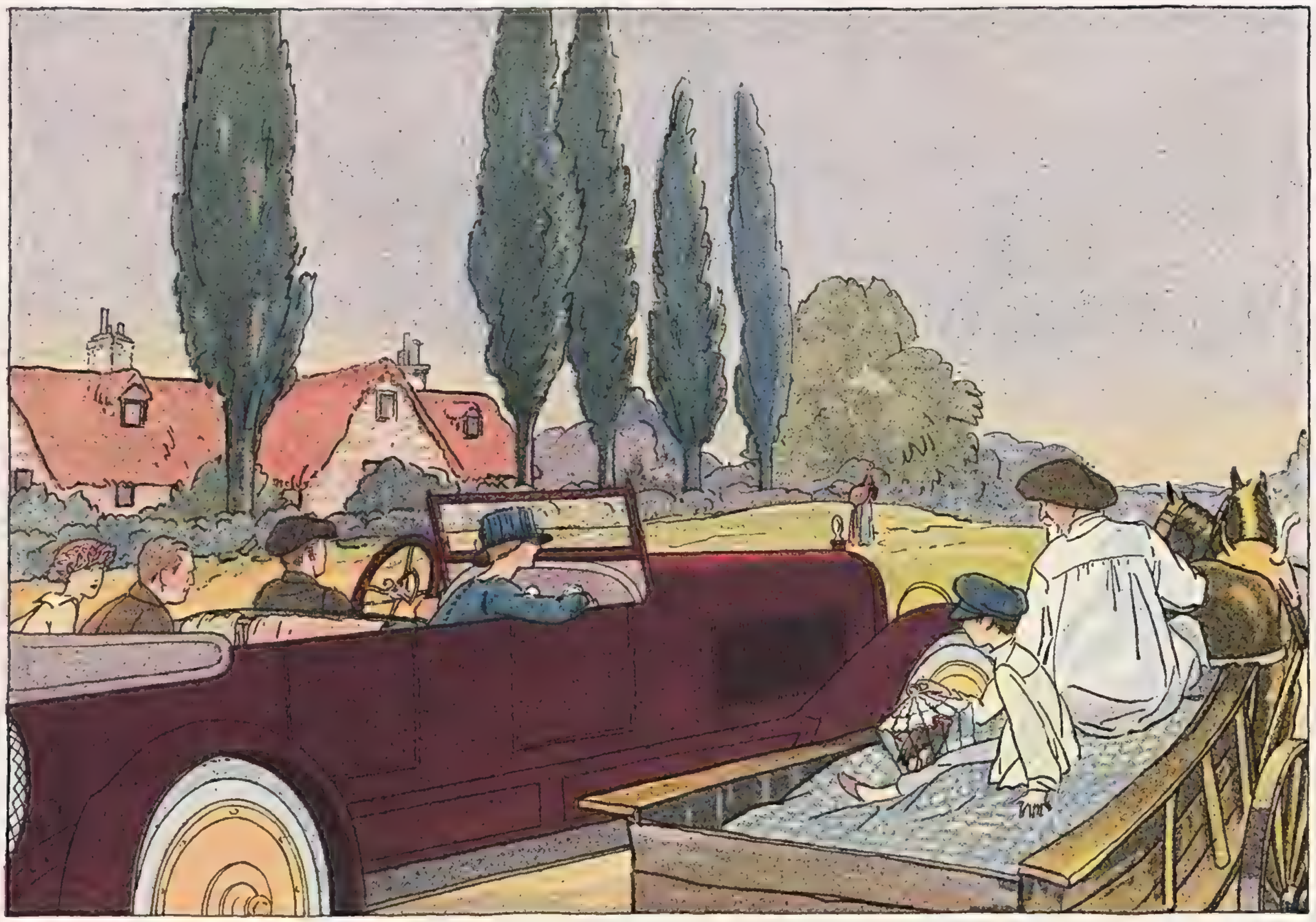
Whether you will it or not, your windows express you to the world.

QUAKER LACE COMPANY,
PHILADELPHIA, PA.

QUAKER CRAFT-LACE

WINDOW LACE OF INDIVIDUALITY

JORDAN



On the road to Everywhere

EVERYBODY motors in October. And that their motoring pleasure may be complete, Jordan has provided the Silhouette.

From France, it comes—chic—bright—and full of life.

On the road to Everywhere, it goes—silent—supple—smooth—and smartly continental.

It affords the kind of comfort Europeans know. It brings the snap, the dash, the speed, that America demands. It is a new kind of car—distinctly refreshing even to the most blasé.

There is a pleasing absence of the too-monotonous bevel body-edge. There is a pleasing presence of a smart little angle at the dash and a scarcely visible seat cowl. Both unmistakably French.

Even the mouldings are different—severely rectangular. And the broad square doors surprise you by opening in a complete semicircle.

The chassis of finished mechanical excellence is the lightest and best balanced on the road—for its wheelbase,—and includes all the universally approved mechanical units.

The slender all-aluminum body is rust-proof and rattle-proof. Spring shackles are silent. And even in fast travel there is neither the wracking side sway of the extremely heavy car nor the jerky up and down vibration of the light car of short wheelbase. The whole tendency of the Silhouette is toward forward movement.

Picture this different motor car—the Jordan Silhouette. Step into it. Sink down at a perfect comfort angle, with wheel and pedals just where you want them—arm rests just right—knees not too high.

Then you are ready—keen to answer to call of that long, alluring road—the road to Everywhere.

JORDAN MOTOR CAR COMPANY, *CLEVELAND, OHIO*

JORDAN

Between friends—
a photograph.

There's a Photographer in Your Town.
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Just like new

The simplest of garments tinted with Putnam Tints are lovely and graceful and desirable. Each tint is perfectly toned. Soft pinks and blues and lavenders—delicate old rose and grays and yellows. Each shade so strong and clear that only a very small amount of the tint is needed to tint dozens of sheer feminine things.

Putnam Tints are made from the famous Putnam Fadeless Dyes—they tint quickly and evenly. Dissolve instantly in clear water. Require no rubbing. Will not spot or streak. Dip your sheerest, finest things without an anxious thought—they will come out as you picture them—delicately toned—charming to see and feel and wear.

Keep Putnam Tints always ready to freshen up your sheer blouses and frocks, lingerie, stockings, brassieres, camisoles, handkerchiefs, ribbons, collars and cuffs.

All shades 10c

Sold by druggists. If yours can't supply you, write us, giving his name—we will send any number of packages—prepaid 10c each.

Write for Free Booklet

"How to Dye, Tint, Mix Colors and Dry Clean at Home" is full of valuable suggestions and practical helps. Send for it.

Monroe Drug Company
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Makers of the famous Putnam Fadeless Dyes, Putnam Straw Hat Dyes, Putnam Dry-Cleaner.

PUTNAM TINTS

Two ways to tint with Putnam Tints

Dissolve the contents of a package of Putnam Tints in a bottle of water and use just like bluing. Have bottles of your favorite colors always ready.

Or, if you prefer, use just a pinch of the Putnam Tint powder in the last rinsing water. Dissolves instantly, and tints evenly and quickly.

For fast, boiled-in colors, you will find Putnam Fadeless Dyes all that their name implies. They have been used for over thirty years in thousands of homes with wonderful success.



Gessford Studio

To this old dwelling rode André and Arnold one morning in September, 1780, to make the bargain for which André was hanged

MOTORING AFTER ANDRÉ

AN early start brought us along Riverside Drive before many other motors were abroad. My companion had suggested that we choose for the scene of our historical romancings by motor those points immortalized in the high treason of Benedict Arnold and the patriotic enterprise of John André.

BY MOTOR FROM NEW YORK

We ferried the river at Dyckman Street, and striking north at Englewood, followed Hudson Terrace Avenue along the crest of the Palisades. Not far below Englewood is Shadyside, where in 1870 was a British blockhouse. Cattle belonging to Americans often grazed nearby, offering to the occupants of the blockhouse a tempting bait which was not always resisted. On one occasion, Washington dispatched "Mad Anthony" Wayne to attack the blockhouse and to restore to the owners the cattle which had been seized, but the British were too strong, and Wayne was repulsed, losing sixty men. André then made a famous ballad of the affair under the title of the "Cow Chase"; this ballad, which contained seventy-one stanzas, angered the Americans of that time.

The bustle of workaday New York behind us, a mantle of fancy began to weave itself about our trip. The road was a straightaway to Alpine, where stands the quaint little house that sheltered the headquarters of General Cornwallis. Bearing to the right beyond Closter, we came to the famous town of Tappan and the old house which in 1780 was one of Washington's headquarters and in which he signed the death-warrant of André. Here is also the old '76 House Tavern, the scene of André's imprisonment, and, back over the hill, a granite tablet erected by England to the memory of the illustrious soldier. On the site of the structure, burned long ago, in which the spy was court-martialed, an old Dutch church has been erected.

Now we were bound for the scenes in the story in order of their event. Through beautiful farm country, woodlands, and hills, we rode to Sparkill, then over to the Hudson, where the road tops the Palisades from Piermont to Nyack. We followed the splendid Nyack boulevard and Interstate Palisades Parkway, which are cut along the face of the cliffs, giving matchless views of the Hudson and the great millionaire belt of homes on the east shore with nothing to distract the eye.

A REVOLUTIONARY DRAMA

At Haverstraw, we plunged into the very heart of the drama and could imagine ourselves face to face with the two vivid personalities of its chief actors,—Arnold, the battle-scarred hero of a hundred fights, whose absolute self-confidence and overweening pride were expressed in his bold craggy feat-

(*Continued on page 132*)



White

Two and a quarter centuries of age rest lightly on the sturdy old Philipse Manor at Tarrytown, where Washington called on the beautiful Mary Philipse and from where, as the bride of Roger Morris, she went to live at the Jumel Mansion. Of greater interest to the A. E. F. is the present fair incumbent, Miss Elsie Janis



© Mme. Lyra Corset Makers, 1919.

To Mold Every Figure Naturally

into lines of fashionable grace

THE softly molded lines of youth, the supple grace of a healthy, well-poised body—these attributes of beauty distinguish Madame who wears a *Mme. Lyra Corset*. Pliant strands of Genuine Mighty-bone cleverly lure her figure into the lines of the voguish silhouette, emphasizing or transforming her contour as fashion demands.

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Gessford Studio

From an upper window of the "Treason House", in Haverstraw, André saw the "Vulture" driven from its anchorage in the Hudson by a bombardment from Teller's Point, and with it went his safety

MOTORING AFTER ANDRÉ

(*Continued from page 130*)

ures and aggressive manner; André, the young gallant of debonair demeanour, with a touch of the light humour that penned the "Cow Chase", yet with the dignity born of courageous heart and the splendid traditions of his ancient service.

Far down to the right from Haverstraw, the stream narrows, and, as we looked, we saw in fancy the menacing shape of His Majesty's man-o'-war, *Vulture*, as it stole upstream shrouded in darkness. At the foot of Long Clove, below Haverstraw, a little road led us down a precipitous trail to a point where we parked the machine, and a flight of rustic steps on the left brought us to the river. On a huge boulder, a few yards downstream, is carved the inscription, "André, the British Spy, landed here Sept. 21, 1780." Almost directly opposite is the busy little city of Ossining across the river with the grim grey walls of the prison thrusting to the water's edge.

Here, where it occurred, the story as we had heard it seemed to take place anew. To a thicket of firs on the wild mountainside just overlooking this spot, came a cloaked and muffled figure at twilight more than a century ago. Stealthily, he approached through the darkness of the pines, separating the undergrowth with the cunning of an Indian, his way lighted only by the rays of a smoking lanthorn. Leading two mounts behind came a negro servant, who remained without while he entered the deep clump of firs. Concealed by the forest wall, he threw back his mantle, and there in the twilight stood the Commander of West Point, Benedict Arnold. Apparently, his arrival was timed, for, on parting the dense branches, he beheld a ship's lanthorn swinging at her masthead at some distance off the rugged promontory which rises from the foot of Long Clove.

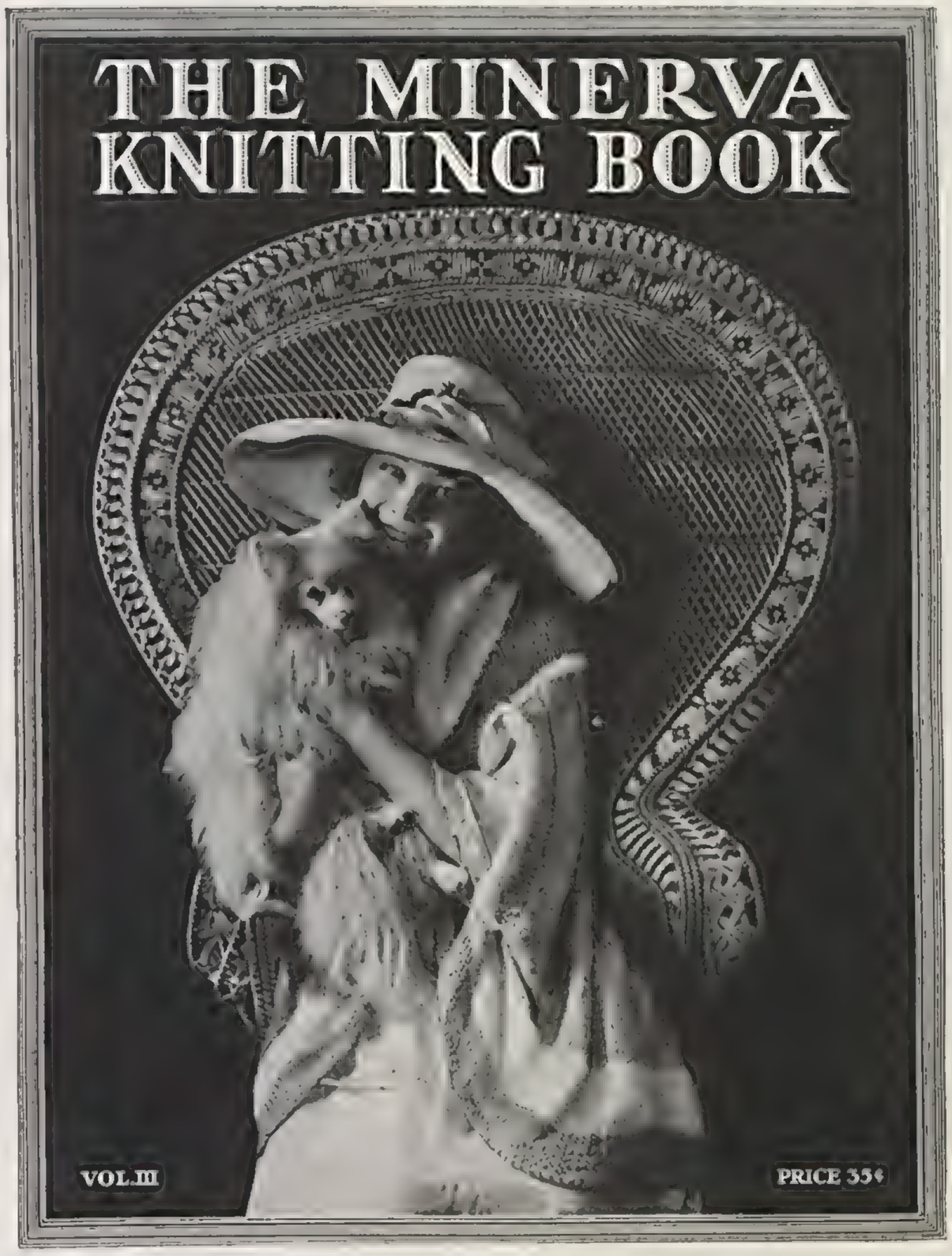
The sympathetic reader of history can only guess at the impressions, the vivid recollections that filled his mind in that pause, but one can still imagine it something as follows. In his mind's eye, he saw a small boat stealing away from the *Vulture* in the darkness, under the direction of his agent, Joshua Hett Smith, the international spy of the Revolution. The long interval of suspense, punctuated by the cries of a distant nightjar, set his nerves on edge, but a genuine sense of injury, sharpened by the recent ignominious rebuke of Congress and exaggerated by the dangerous sympathy of his wife's Tory friends, held him to the business at hand. His debts, his extravagances, and staggering losses made it imperative that he go on. He was prompted not by a spirit of retaliation, but by a desire for personal gain and service to a king for reward.

Then he thought of his wife. He had made ingenious use of her letters to a friend of former days, John André, as carriers for his treasonable correspondence. In the early stages, it had merely a delicate flavour of treachery; later, his purpose became clear to one within the British lines whose brain was as fertile as his own. Of this illicit information, that delicately charming girl who was his wife knew nothing, however, and he had vowed that she should not, for, if there was one pure passion in Arnold's life, it was that for his wife and family.

He frowned as he thought of that evening during the wilderness campaign at Sartigan on the Chaudière, a village of three houses and a score of wigwams, seventy-five miles from Quebec. He would always remember that evening meal, "not for the wild barbaric scene, nor for the beautiful French Canadian girls, . . . but for the grave speech of Natanis, the Indian chieftain of highest rank who had proved his friend. He was old and had seen many peoples and he closed with these words, addressing Arnold by the title he bore among the Abenakis: 'The Dark Eagle comes to claim the wilderness. The wilderness will yield, the rock will defy, but when he soars highest an arrow shall pierce his heart.'"

The sound of oars, muffled in sheepskin, terminated his reverie. The next instant, the face of Joshua Smith was framed in the parted branches, followed by that of a British officer, and there, by the light of the negro's lanthorn, the two officers met. "André" appeared a very youngish man, "I Arnold writes of this moment, "I realized that I stood in the presence of one who, under other circumstances, might have been my rival for my wife's affections. I saw by his youth that he would be wax in my hands." André was in full uniform, over which he wore a large blue watch-coat and high boots. He was not wax in Arnold's hands, however, and proved himself rather tenacious than otherwise. Smith stood guard, while the two bargained and argued until he

(*Continued on page 134*)









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GOETZ SILK MFG. CO.
NEW YORK

*"Gets"

MOTORING AFTER ANDRÉ

(*Continued from page 132*)

warned them of the approach of dawn.

They hastened up the steep cliff to their mounts and rode until challenged by the Haverstraw outpost. Arnold gave the countersign, "The Congress", and the two proceeded, up the same narrow road one follows to-day, to the house of Joshua Smith, which they reached at four in the morning.

This dwelling, the setting for the dramatic scenes which followed, is one of the attractions of this historic old trail. The present occupants are most obliging and admit interested visitors. "Treason House", as it is called, has the most envied location of Haverstraw. It was built in 1770 and is in excellent condition; its thick walls cause a welcome coolness within in pleasant contrast with the late summer heat without. The living-room, which one enters first, emits that fascinating odour of old country houses, suggesting baking bread, honey, and the scent of age. The ceilings are high and the rooms large. We saw the dining-room where the plotters breakfasted over a century ago, then we mounted the old mahogany staircase to the very bedroom in which the plans were completed at eleven o'clock the next day when Arnold returned to West Point.

From "Treason Room", we ascended the attic stairway in which is concealed, behind a loose board, a small closet lined with the cobwebs of a century. Here, according to local legend, André hid himself while Colonial soldiers searched the house. We continued to the crumbling attic, then through a trap-door to a little, square, wooden-railed roof. Across the river is that magnificent unbroken sweep from Tarrytown to West Point, the river towns nestling into the hills, and, lying over all, the mystic veil of soft late summer haze. Through this, we saw with the eye of fancy the shades of old Sir William Johnston, Walter Butler of Cherry Valley fame, Brandt and his Indians, their phantom forms gliding in a fantastic cavalcade and winding their several ways into the dim recesses of the mountains. And just behind these, never losing them from view, were Jack Mount and the "Weasel" leading Morgan's rangers. Then there came the dimmer figures of the Iroquois and Mohicans that haunt "these buttressed gates of the Highlands."

It was but a few miles to West Point, the Gibraltar of the Hudson and the spot of a thousand associations. The river views from Victory Monument are comparable with any similar scenery in the world.

ARNOLD'S HEADQUARTERS

We ferried the river to Garrison, just below which, at the foot of Sugar Loaf Mountain, the Beverley Robinson house stood until it was burned in 1892. This was Arnold's headquarters, and here, while at breakfast, he received the fateful news of André's capture. He was in the presence of Hamilton and several of Washington's staff, who awaited their commander for a tour of inspection. Excusing himself with no trace of emotion, other than a slight haste, he said he was needed at once at the Point but would return shortly to meet General Washington. His wife was stunned when he told her he was forced to fly at once, perhaps never to see her again, and that delay might mean his life. She swooned in his arms, and Arnold left her. Mounting a waiting horse, he galloped down the almost vertical path to the river. Here, commandeering a boat, he had two oarsmen row him to the middle of the stream, and in a moment reached the protecting shadow of the *Vulture*. A passage in his memoirs reads: "And actually, as I climbed the rail, there came to my mind the first time I had given serious thought to it, the prophesy of Natanis, the old Indian chief at Sartigan on the Chaudière just five years agone."

From this point, we dropped down the river road and were soon within half a mile of Tarrytown, where, on a brisk morning in late September, 1780, the story of betrayal came to an end. Here fresh breezes had swept the first of the fallen leaves down the narrow dirt road which, after dipping into a little hollow, rich with autumn colours, rose abruptly to cross a field bridge and wound itself out of sight over a brilliant hillside.

Not long after the vain search in the "Treason House", John Paulding, David Williams, and Isaac Van Wort, three American "skinners", those inhabitants of neutral ground who favoured the colonists, were enjoying the early morning sun and watching within the underbrush for the possible approach of British sympathizers who might be bearers of tidings to the so-called "Lower Party."

THE CAPTURE OF ANDRÉ

Just beyond the distant hill, a solitary horseman, apparently in haste, drew near the hollow. He wore the round hat then in vogue, and he was enveloped in a blue watch-coat, below which protruded a pair of top-boots. Beneath, he wore a tight body-coat of a claret colour, the buttonholes of which were laced with gold tinsel. Nankeen breeches and waistcoat completed his attire. As his horse topped the rise under a slight urging, the hoof-beats were blown to the ears of the waiting skinners.

The next moment, André found himself surrounded, Paulding's flintlock at his breast. "Gentlemen", he said, "I hope you belong to the Lower Party." Paulding replied, falsely, that they did. "I am a British officer out of the country on particular business and hope that you will not detain me a minute", continued André. Paulding told him to dismount. "My God!" said André. "I must do anything to get along." He showed General Arnold's pass, but was taken into the undergrowth and searched. Inside the stocking of his second boot, they found the six papers which determined his guilt.

That very day of André's capture, "The Cow Chase" was published in Rivington's Gazette. And the jesting apprehension in the last verse,—

"And now I've closed my epic strain
I tremble as I show it,
Lest that same warrior-drover Wayne
Should ever catch the poet,"—

was fulfilled when General Wayne, acting as commander of the guard, accompanied André to the scaffold.

In Tarrytown, we saw the statue erected to André, and the old Philipse Manor House, now the home of Miss Elsie Janis, in which Washington courted the beautiful Mistress Philipse.

Behind these dusky hills lies the little town of Tappan where André, standing at the foot of his gallows, said: "I pray you bear witness that I meet my fate like a brave man!" On that little hill terminated a bold enterprise that "cost André his life and Arnold his reward—and possibly King George a kingdom!"

J. Douglas Gessford.
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SOCIETY

Births

NEW YORK

Fales.—On August 7, to Mr. and Mrs. De Coursey Fales, a son.

Kernochan.—In August, to Mr. and Mrs. Marshall R. Kernochan, a son.

Lane.—In July, in Rome, Italy, to Mr. and Mrs. Arthur Bliss Lane, a daughter.

Williams.—On August 2, to Mr. and Mrs. Rodney W. Williams, a daughter.

PHILADELPHIA

Barnard.—On July 28, to Mr. and Mrs. J. Chandler Barnard, a daughter, Barbara Alice.

Deaths

NEW YORK

Cameron.—On August 6, Margaret Selina Erne Cameron, daughter of the late Sir Roderick Cameron.

Carnegie.—On August 11, at "Shadowbrook," Lenox, Massachusetts, Andrew Carnegie.

Clark.—On August 8, at Rangeley Lakes, Maine, Andrée Clark, daughter of William Andrews Clark.

Clews.—On August 15, Leta Clews, wife of James Blanchard Clews.

Hall.—On August 14, Mary L. Hall, wife of the late Valentine G. Hall.

PHILADELPHIA

Buehler.—On August 11, Rear-Admiral William George Buehler, U.S.N., retired.

Engagements

NEW YORK

Durkee-Mileham.—Miss Helen Winslow Durkee, daughter of Mr. Eugene Winslow Durkee, to Captain Christopher John Mileham, of London, England.

Herrick-Cook.—Miss Louise M. Herrick, daughter of Mr. E. Hicks Herrick, to Mr. John Alden Cook, son of Mrs. Edward Mitchell Cook.

Pratt-Emmet.—Miss Helen Ladd Pratt, daughter of Mr. Frederic B. Pratt, to Mr. Richard S. Emmet, son of Mrs. William Temple Emmet.

Warren-Awtney.—Miss Isabel M. Warren, daughter of Mr. George Flint Warren, to Lieutenant-Commander Robert King Awtney, U.S.N.

BOSTON

Bennett-Cunningham.—Miss Elizabeth Bennett, daughter of Mr. Stephen H. Bennett, to Mr. Edward Cunningham, Junior, son of Mrs. Edward Cunningham.

Everett-Loder.—Miss Madeleine Everett, daughter of Mrs. Charles Everett, to Lieutenant - Commander Ames Loder, U.S.N., son of Mr. Albert J. Loder.

Parker-King.—Miss Mary Parker, daughter of Mr. Frederick Parker, to Mr. Henry Parsons King, junior.

CHICAGO

Caldwell-Lobdell.—Miss Jane Caldwell, daughter of General Frank Merrill Caldwell, to Mr. Harrison Lobdell, son of Mr. Harry H. Lobdell.

LOS ANGELES

Winston-Jenkins.—Miss Marion Winston to Mr. Reginald Courteney Jenkins.

NEW ORLEANS

Clark-Anderson.—Miss Mittie Clark, daughter of Mr. John Francis Clark, to Mr. James Albert Anderson, junior.

PHILADELPHIA

Brodhead-Cooper.—Miss Frances C. M. Brodhead, daughter of Mr. Robert S. Brodhead, to Mr. Mark A. Cooper.

Cleaveland-Perkins.—Miss Marion Dowkontt Cleaveland, daughter of Judge Livingston Cleaveland, to Mr. Rowan Penrose Perkins, son of Mr. Charles Penrose Perkins.

Graham-Bacon.—Miss Lorraine G. Graham, daughter of Doctor Edwin Eldon Graham, to Mr. Edward A. Bacon, son of Major Frank Rogers Bacon.

Hibbard-Huey.—Miss Emily McAllister Hibbard, daughter of the Reverend Charles H. Hibbard, to Mr. Malcolm S. Huey, son of Mrs. Samuel Baird Huey.

McIntire-Pooley.—Miss Margaret Bulkley McIntire, daughter of Mr. E. Harding McIntire, to Mr. Richard Williamson Pooley, son of Mr. Edward F. Pooley.

Sheward-Horne.—Miss Elizabeth Ann Sheward, daughter of Mr. Caleb M. Sheward, to Doctor W. D. Horne.

Strawbridge-Claghorn.—Miss Anna Walter Strawbridge, daughter of Mr. Frederic H. Strawbridge, to Mr. John Winthrop Claghorn.

PITTSBURGH

Callery-Heron.—Miss Marcella Callery, daughter of Mr. J. Dawson Callery, to Mr. Walter Sprankle Heron, son of Mr. John Brown Heron, junior.

SAINT LOUIS

Capen-Carr.—Miss Lucile Capen, daughter of Mr. Samuel D. Capen, to Mr. Peyton T. Carr, junior, son of Mr. Peyton T. Carr.

Caldwell-McKittrick.—Miss Margaret Caldwell, of Paris, France, to Mr. Sterling McKittrick, son of Mr. Thomas H. McKittrick.

McNair-Murphy.—Miss Cornelia McNair, daughter of Mr. Lilburn G. McNair, to Mr. Alfred Murphy.

Scott-Kenyon.—Miss Marjorie Lytton Scott, daughter of Mrs. William Samuel Scott, to Captain William Seth Kenyon, U.S. Air Service.

Weddings

NEW YORK

Draper-Carroll.—On August 30, in the chapel of Saint John's-in-the-Wilderness, Paul Smith's, New York, Mr. Eben Sumner Draper and Miss Ruth Lawrence Carroll, daughter of Mrs. William Bloodgood Trowbridge.

Fair-Moran.—On August 5, in Saint Bernard's Church, Bernardsville, New Jersey, the Reverend James Hollyday Stone Fair and Miss Rosalie Bard Moran, daughter of Mr. Charles Adams Moran.

BURLINGTON, VERMONT

Clark-Jocelyn.—On July 24, Mr. Julian Bouton Clark, son of Mr. Louis Crawford Clark, and Miss Louise Edgell Jocelyn, daughter of Brigadier - General Stephen Perry Jocelyn.

PHILADELPHIA

Winston-Grubb.—On August 9, at Bass Rocks, Massachusetts, Major Thomas Hutchinson Winston and Miss Eleanor Grubb, daughter of Mr. and Mrs. Joseph Grubb.

WASHINGTON

Kenyon-Dudley.—On August 7, in the Church of the Transfiguration, Mr. Alden Kenyon and Miss Agnes Dudley, daughter of Mrs. Irving Bedell Dudley.

Kress-Greely.—On August 16, at Conway, New Hampshire, Lieutenant-Commander James C. Kress, U.S.N., and Miss Gertrude Greely, daughter of Major-General Adolphus W. Greely.

Sturtevant-Brereton.—On August 4, Mr. Charles L. Sturtevant and Miss Grace Brereton, daughter of Mrs. K. G. Brereton.



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German shell-fire reduced this church at Torcy to a mass of wreckage amid blackened walls

The APPEAL *of* DEVASTATED FRANCE

(*Continued from page 83*)

"It is my home," is the reply.

"But have you no family, no sons or daughters?"

"Yes, yes, I do not know where they are, but I expect them any moment. My son and his wife will surely come. They must come, *n'est-ce pas?*—for I have nothing left."

LABOURING AGAINST HOPE

These and many other things the officers see, as they go on to Reims, to Château-Thierry, to Soissons over the desolate roads. They see people camping in ruins, trying to spade with a shovel found in a nearby ditch and striving to prepare the soil for the planting of next spring. They are anxious to work, all those who have returned from captivity or from eastern and southern France where they were sent when the Germans began bombarding their homes. They will begin to plough—perhaps a woman and a one-legged man will start working together. But through it all, there is an overpowering feeling of hopelessness, a feeling that all attempts are useless. There is nothing left—no livestock nor implements nor furniture. Worst of all, the land will grow very little. For these are lands that have been fertilized for a thousand years in preparation for the intensive cultivation that made France, before the war, a lush green country of vineyards, golden ripe wheat-fields, and streams bordered with poplar and willow, white birch, ash, and hawthorn, yellowing acacia, and clematis-twined bushes. Now, there is nothing but gravel, smashed stones, chalk, and débris on this land. Over three thousand villages have been wiped from the map. In many cases, the French engineers do not know where villages stood. The Germans have destroyed all records. In many places, the soil is so churned up with shells of heavy calibre that it will be twenty years or more before anything can be grown on it. Land that has been under water for a long time or soaked with gas, looks as though it could never be coaxed to grow anything again. Attempts are being made to clear up the devastation, of course, but it is slow work. "Duds," or unexploded shells, are concealed underground, and these must be removed lest a farmer's plough should strike one. The photograph at the bottom of page 83 gives an idea of how these lands look to-day. But even photographs are inadequate.

At least one million families have suffered, directly or indirectly, in sections where the Germans came. Often, the man of the family has been killed or is so badly maimed that he can not return. But when he does return without means of restoration, of course, and finds his home only a mound of stones, is it any wonder that the cost and labour of building again seem so difficult that he loses heart and turns to industry for a livelihood?

The needs of these people are so enormous that they can not possibly be filled without assistance, and that assistance should come from America. Our duty to France did not end when the intruder was expelled, and our debt will not be paid until the country is at least self-sustaining again. The peasants must have the simple necessary implements and utensils for a fresh start in these devastated regions; there is not a shovel, not a spade, a hammer, nor even a tin pan.

RECONSTRUCTION OF FRANCE

The French realize this state of affairs, and they are utilizing all their efforts to right it. That is how it is that the six committees for immediate aid in northern France have formed the solid group of *L'Appel de la France Dévastée*, which is now known in this country as The Appeal of Devastated France and which deserves the material aid of every American. The board of directors of this war relief is composed of delegates from the various departmental societies,—*L'Aisne Dévastée*, *Les Ardennes Reconquises*, *Le Retour à Reims*, *Le Nord Dévastée*, *Le Pas-de-Calais Dévastée*, and *La Somme Dévastée*. Of *Le Retour à Reims*, which has the very important work of reconstituting homes destroyed in the department of the Marne, the Countess Bertrand de Mun is president and the Marquise de Polignac is general treas-

(*Continued on page 140*)



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Woodward & Lothrop, Washington, D. C.
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The C. W. Fischer Furn. Co., Milwaukee
The H. & S. Pogue Co., Cincinnati
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Frederick & Nelson, Seattle, Wash.
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Jennings Furn. Co., Memphis, Tenn.
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John Breuner Co., Oakland, Cal.
John Breuner Co., Sacramento, Cal.
Sydnor & Hundley, Richmond, Va.
Tull & Gibbs, Spokane, Wash.
Daniels-Fisher Stores Co. Denver, Colo.
Chas. Van Heusen Co., Albany, N. Y.

REEDCRAFT



The famous Hôtel Lion d'Or at Reims is totally destroyed, but it still presents its charred ruins as a silent reminder of the Boche and of the urgent need of the brave French people

The APPEAL *of* DEVASTATED FRANCE

(*Continued from page 138*)

urer. A committee for the group will also be formed in this country, and the society has offices at 200 Fifth Avenue, Room 1238, where all donations may be sent in the care of the American representative, Mr. Walter K. Varney.

In August, a campaign was held at Bar Harbor under the direction of Miss Emily Bennett of New York, and Miss Catherine Biddle Porter of Philadelphia, who had charge of the American Red Cross canteen at Reims before it was closed. Both these American women received the Croix de Guerre for distinguished services while the town was under bombardment.

STRIKING VIEWS OF REIMS

One of the features of the campaign was a moving-picture which was taken under the partial direction of the Marquise de Polignac. The opening scenes show the devastated town of Reims with the Marquise de Polignac, the Countess de Mun, and Madame Joseph Krug distributing articles to the returned refugees. H. R. H the Queen of Roumania and the Princesses Élisabeth and Marie are also shown. Then there are views of the cathedral, the devastated town, the Maison Pommery, and the battlefields.

A notable etching of the cathedral at Reims is reproduced at the top of page 83. Louis Orr, one of the most talented men in the younger school of American artists, made a series of three etchings of the cathedral under commission of the French government. He went to Reims as a guest of Cardinal Luçon, the brave archbishop of the diocese, and for ten days, he worked with no heed for shells or bombing planes. Now, copies of these etchings hang in the Luxembourg, and Louis Orr holds the cross of the Legion d' Honneur.

Out of the thirteen thousand homes in Reims, eleven thousand have been destroyed. Families are living in rough barracks and dugouts, looking to the association of *Retour à Reims* for protection. The American Red Cross has just closed, and help is urgently needed for some thirty thousand people in distress. The society is carrying on special work for the peasant women, grouping them in sewing-circles and arranging for the sale of their hand-made articles. Clothing is being supplied all the time to the full resources of the association, together with household linen, bedding, furniture, and household utensils. To the farmer are furnished livestock, implements, and grain, rented on small instalments until the value is paid and the man may call them his own.

It must be remembered that the wealth of France depends on agriculture, and a large part of the population know no means of livelihood but farming. Manufacturing has been greatly curtailed for several years now, and it remains for America to contribute the agricultural and household implements necessary to re-establish the peasants on their holdings. For the work of reconstruction, France has expected to utilize her share of indemnities which Germany is to pay. But no money will be paid in on these for the next two years. In addition, the rolling stock, all the railroads, canals, and public highways have naturally deteriorated as a result of the war. Thousands of miles of road must be rebuilt. And France has neither the labour nor the means to reconstitute these departments victimized by the war. Help must come from outside.

L'APPEL DE LA FRANCE DÉVASTÉE

An interesting collection of captured German war material has been sent over and will be sold at auction for the benefit of *L'Appel de la France Dévastée*. It includes all sorts of insignia, iron crosses, musical instruments, helmets, and caps. Besides this, there are shells and firearms captured by General de Maud'huy at Metz.

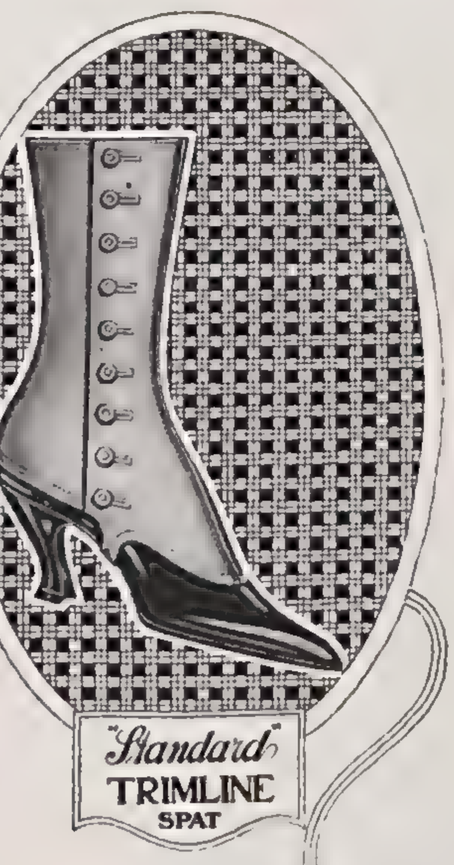
General Foch wrote a letter to this society saying: "*Je fais les vœux les plus ardents pour le succès de votre œuvre si intéressante du Retour à Reims.*"

Every one of the societies that form this group of *L'Appel de la France Dévastée*—and what appeal could be more potent?—deserves our warmest wishes. The people of France are not asking for charity, but for a helping hand to take them back to *la vie d'autrefois.*

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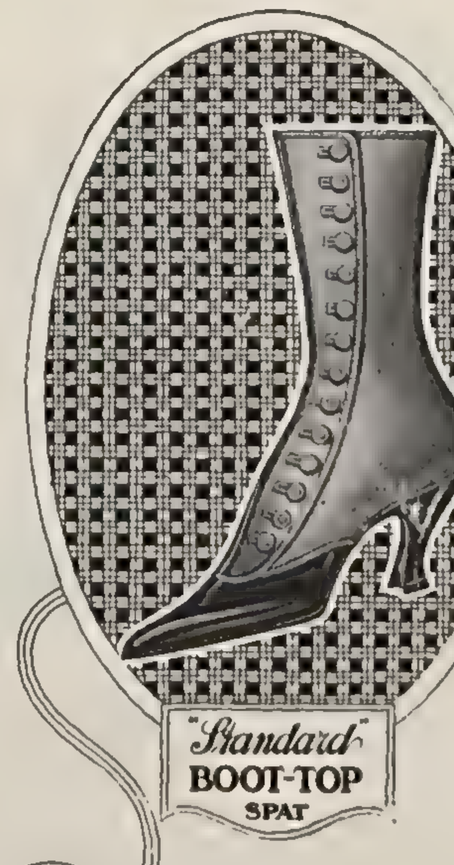
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ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decorations, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

Mrs. E. L. P.—Please describe a complete wardrobe for a fifteen-year-old girl who is going away to school.

Ans.—For school wear, there is nothing prettier or more youthful than a smart navy blue Peter Thompson suit. But if one does not care for this type of frock, several charming designs may be found in the August 15 issue of Vogue on pages 60 and 61. The frock with a separate jacket at the top of page 61 would be suitable for outdoor wear during the autumn. This costume would be attractive in two shades of brown wool velours with skunk at the cuffs and with a hat of soft brown velvet or duvetine. The two top-coats on the opposite page are both excellent models for a young girl; they may be made longer if she wears her skirts a trifle longer than shown in the sketches. However, if she is small, it is more suitable as well as much smarter to have her skirts rather short. Either of these coats would be useful in duvetine, wool velours, or velveteen in a colour to harmonize with her school and afternoon frock. There should be two wool dresses, one for school and one for church, shopping, and matinées. Low-heeled high-laced shoes should be worn with street and school clothes, or she may prefer oxfords and tan gaiters. She will need simple frocks for dinner and informal afternoon wear when she must have something else than her school frock. It is well to have two frocks of this informal sort, and also a simple dark velvet hat. A blue or tan crêpe de Chine or a figured challis would make a charming frock for these occasions. This should be made simply and might have separate white collars and cuffs, preferably without lace and made of white or cream organdie batiste. Black velveteen would also be pretty and practical. She will need a pair of low-heeled slippers for house wear. These may be of patent leather or of soft kid.

For formal affairs and dancing, a light frock of chiffon, taffeta, or lace will be needed, and light slippers and stockings to go with it. She may need a coat to wear with her light frocks, but if her top-coat is made of some fine material and has a pretty silk lining, there is no reason why it should not do for any occasion.

For sports wear, a simple norfolk suit will be found practical. This should have a rather short plain skirt and a jacket with a belt and patch pockets. The blouses to wear with this should be very plain and may be of dimity, linen, or men's wear crêpe or silk. A felt tam-o'-shanter would be suitable to wear with this, or she may prefer a simple hat of felt or cloth. She will need heavy shoes suitable for walking, especially if the school is situated in the country where the girls have a great deal of outdoor recreation. With sports clothes, heavy tan gloves and wool stockings are worn. A sweater in a shade to harmonize with the sports suit may be worn under the jacket for warmth on chilly days, and it is well to have a striped scarf or one in the same shade. A raincoat and a rain hat are necessities with this, and an umbrella will not be needed for walking. She may need riding clothes, and these should be of the simplest type; and of course, if she is to play golf or tennis, she must have suitable clothes. During the warm weather, a white skirt and blouse are best for tennis, and for golf, she may wear a simple plaited skirt of some pretty plaid with a tailored blouse. She may also use her sports suits for golf wear. If she plays tennis, she will need tennis shoes, and she should have low-heeled rubber-soled shoes for golf. She may wear the same tam or hat that goes with her sports suit.

As for lingerie, she should have at least six sets of combinations, or short chemises and drawers, and six night-gowns. These should be made simply, but of good material in tailored designs with no lace. The garments may be hemstitched and have ribbons run through the hems or tied into button-holes made in the hems. One or two sets of crêpe de Chine with a little lace on them will also be needed. A heavy bathrobe, made on simple tailored lines, is a requisite. This may be made of Turkish towelling material, of wash corduroy, or good quality flannel, with a silk lining and possibly an interlining. Most girls like a pretty négligée in a light shade of silk, as well. This wardrobe should last until warm weather in the spring, when washable frocks must be added.

Miss M. L. L.—What clothes should one have for a short trip to New Orleans? Would a brown check skirt with a brown jacket and a sailor-hat make a suitable travelling suit? Is a one-piece dress with a cape preferable, and will a tan velours cape serve for evening, as well as daytime wear? What styles and materials should be chosen for a dinner gown, washable frocks, and a dark silk frock? Should flesh pink Georgette crêpe be chosen for afternoon affairs and white flannel for sports wear?

Ans.—For Southern travel, it would not be advisable to have the travelling costume mentioned in the question above. If brown is becoming, the whole suit should be brown in the same material, as a checked skirt makes it too much like a sports suit. If a plain tailored suit rather on the sports type is desired, the one shown

(*Continued on page 146*)

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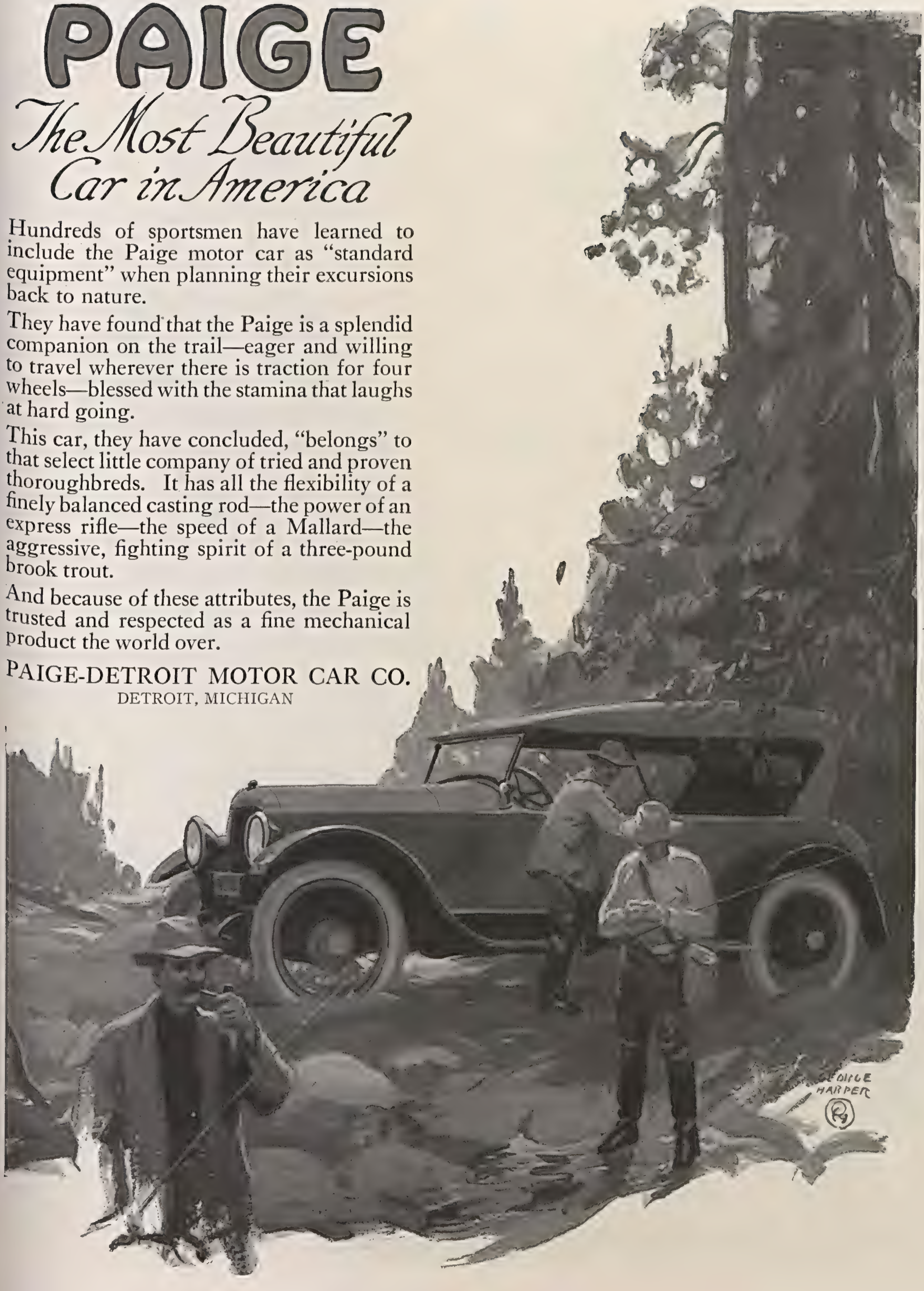
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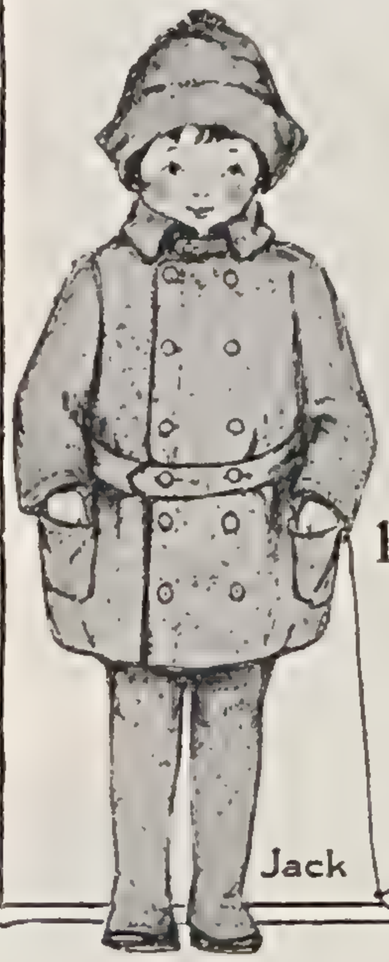
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A


Jack


Edith

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ANSWERS TO CORRESPONDENTS

(*Continued from page 142*)

in the middle of page 44 in the September 1 issue of Vogue, is a good model. There are several other smart new suits shown on pages 35, 36, 68, and 69 in the same issue. The sailor-hat is not much in evidence this season. All the new hats are soft in outline and exceedingly youthful in effect. Satin antique is suitable just now and not too wintry. A great many new models which may be of interest will be found in the September 15 Vogue. A one-piece dress with a cape is also correct; it is only a matter of personal choice. The tan cape may be worn in the evening except on formal occasions.

For a dinner gown, black is suitable if it is becoming. It may be made of chiffon or lace with a train, if one likes. The one at the lower left on page 37 in the September 1 issue of Vogue is especially lovely. In place of many washable frocks, one of tan crêpe de Chine, such as is shown in the centre of page 30 in the July 1 issue of Vogue, may be worn. Some simple sports clothes will also be needed, one or two skirts of pongee or some other light material to wear with simple blouses, and silk or thin wool sweaters.

For more formal afternoon affairs, a flesh coloured Georgette crêpe frock would be charming. A white flannel suit always looks smart if it is simple and well tailored, but it is not the most practical sort of costume for the woman with a limited income, as it requires so much dry cleaning and is suitable for so few occasions. For the dark silk frock, either tricolette or satin may be used. If it is to be on rather tailored lines, tricolette will be a wise choice, and if it is to be slightly formal, satin or taffeta may be better, but it is largely a matter of personal preference.

Miss E. E. E.—What would constitute an adequate wardrobe for a year's trip to the Philippine Islands?

Ans.—For a year's trip to the Philippines, a smart tailor suit or frock will be needed for travelling to and from the Islands. It should be one that will not be out of style next year, as it will not be possible to have another good tailor suit made there. The suit should be simply made and strictly tailored, of the type that may be worn on board ship. Tailored blouses should be worn with it. The weight of this suit or frock must depend on the time of year and whether one takes the southern route, sailing from San Francisco, or whether one sails from Vancouver. If one starts in October or November from Vancouver, it will be chilly for the first ten days out, and rather warm clothes should be taken. It is always a wise plan to have a good tailor frock in the wardrobe. With this, there should be a small hat to wear with veils, black or brown walking shoes with hose to match, and a comfortable light-weight top-coat. It is not necessary to take more than one pair of walking shoes for street wear, as they will not be needed, and leather must be treated with the greatest care to keep it from rotting. Many leather shoes prove a burden, for they must be kept as dry as possible and must be frequently treated with a special preparation. If one rides, a serviceable riding-habit must be included. This must be light in weight, as it is almost impossible to wear a wool habit. There should be at least two, if they are of linen, but one of khaki would probably be sufficient. Riding-boots of good quality are worn with the habit.

Manila is usually very warm all the time, but in the mountains, it often is cooler, and a light-weight sports suit may be comfortably worn. For the most part, only light clothes, such as sports skirts with blouses, dainty frocks of voile, organdie, and dotted Swiss, and wide-brimmed hats are most needed. Excellent sports skirts, pongee suits, and blouses may be made in the Philippines a great deal more reasonably than in this country. Lingerie may also be purchased or made to order beautifully and reasonably in the Islands. The native tailors will come to the house and make skirts, blouses, and even simple suits very satisfactorily. Two or three sports hats should be taken. One might be a bright colour, and another might be made of ribbon; a Panama may be purchased after arrival.

Several evening gowns will be needed, as a great deal of entertaining is done all the year round in Manila. One of these might be black, and the rest should be in light shades, including an all white one. At least four evening gowns should be taken, since none can be purchased there unless some New York or San Francisco house should send over a representative. These gowns should be made of chiffon or soft silk, as taffeta and the heavier silks do not last as well. The greatest care of silk gowns must be taken, and it might be well to put one or two of them away during the first part of the season, so that they will be fresh for the later part of the stay. A light wrap is all that is necessary to wear over formal gowns.

All the shoes that will be needed for the entire visit must be taken, for they can not be purchased there. In the daytime, white canvas or linen pumps or sports shoes are worn, and one should have at least two pairs of each kind. With evening gowns, silver or satin slippers may be worn. As many silk stockings as will be needed during the entire stay must be taken, of course.

Mrs. A. K. S.—Would a white silk skirt and a black velvet coat be a correct country costume for a widow of eight months?

Ans.—The costume described is not appropriate for mourning wear. During the first year of mourning, convention permits only all black or all white. The latter may be worn for hot weather use in sports costumes or in frocks for the country or one's own home. A black and white costume may be worn for sports wear after the first year of mourning, and some women wear such a costume even during the first year, but it must not include a velvet coat. As a sports costume of black and white is rather conspicuous, it is not altogether wise to adopt it during the first year. All white, not cream, is much better for sports apparel. During the second year of mourning, black and white in combination may be worn, but a black wool or silk sweater is always in much better taste than a velvet coat, whether one is mourning or not.

Mrs. W. H. H.—Are fine white kid gloves correct for morning wear?

Ans.—For morning wear, fine white kid gloves are perfectly correct, although most women prefer a more substantial glove, such as the gauntlet or the Biarritz slip-on style, or a regulation walking glove in white, tan, or black kid, or in grey or tan mocha or suède. Any one of these makes a more practical sort of glove for morning and shopping wear.



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DE PINNA

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NEW YORK

SEEN *on the* STAGE

(*Continued from page 85*)

subordinate his own intelligence to that of a man of the magnitude of Mr. Harry H. Frazee. Our theatre, as at present constituted, offers rich rewards in money to dramatic authors; but it offers nothing else.

This is the main reason why our plays are written for us by men of the calibre of Mr. Marcin, Mr. Shipman, Mr. Mack, and Mr. Megrue. The present commentator—who is himself a playwright of no critical importance—assuredly intends no slight upon the admirable craftsmanship of these exceptionally clever carpenters. But, as fountainheads of thinking, do they measure at all against the height established, for example, by Pinero, Jones, Barrie, Shaw, Galsworthy, and Barker? Any of these British dramatists might be sent, without disgrace, to England, to some foreign country as ambassador. All of them are thinking men,—or men thinking, as Emerson preferred to put the phrase. They rank with such representative ambassadors of ours as Brand Whitlock, for example. But would any American propose Mr. Samuel Shipman to succeed Mr. Whitlock as our Minister to Belgium? . . . If not, it seems a sort of pity that Mr. Shipman should be making plays to educate our public, through the medium of Mr. A. H. Woods, while Mr. Whitlock should deem himself too busy to learn the craft of making plays and should confine himself to writing books.

A PROMISE THAT FAILED

Owing mainly to the attitude of mind imposed by our commercial managers, a depreciation of incentive toward a veritable native drama may be noted as a fact established by the process of the last ten years. Clyde Fitch was talented as an unusually clever playwright; and, at the date of his untimely death—at the early age of forty-four—he seemed destined to develop rapidly into a veritable dramatist. Mr. Augustus Thomas, also, at the time of the composition of "The Witching Hour," gave promise of a future that has not been entirely fulfilled. At the same period—or thereabouts—appeared a new writer for our theatre who seemed destined from the very outset to become a dramatist of genuine importance. This newcomer to the craft was Mr. Eugene Walter. His first considerable effort, "Paid in Full," offered a representation of life that was real and true; and this was swiftly capped by an impressive masterpiece, "The Easiest Way." America rejoiced in the discovery of a dramatist. But the sad fact must be recorded that Mr. Walter subsequently failed to fulfill the high promise that was predicted by his prime. He remains, of course, a clever playwright; but he has ceased to be the dramatist that our overhopeful public had long watched and waited for. Though such comparatively recent compositions as "The Knife" and "The Assassin" may be admired and praised as clever, and even thrilling, melodramas, it is sad indeed for a commentator to consider them as the later efforts of an author who, at the outset of a promising career, appeared to care more about life than he cared about the theatre. His latest play, "The Challenge," is utterly artificial and entirely theatrical; it is the work of a playwright, not a dramatist.

"The Challenge" deals with that social unrest among our so-called working classes which points toward Bolshevism; and it was hurried into New York on the evening of August 5 for the purpose of antedating several other plays by other authors in which the same topic is to be exploited. It should be noted—now as always—that our native playwrights do not hesitate to deal with current social problems that are of genuine importance to the public; but their treatment of these topics is almost invariably superficial, and neither adds to the information nor influences the opinion of the audience. The reason is that these subjects are seized upon for the secondary consideration that they happen to be timely. Our theatre is journalistic, and takes its topics from the scare-head captions of the afternoon newspapers. Our playwrights are journalistic also; but they write about these matters in the hasty and hectic manner of the reporter of a front-page "story," and rarely attempt the more carefully reasoned comment on the current news that is required of contributors to the editorial page. If only the subject is sufficiently up-to-date, and therefore troublous as a mote in the immediate eye of the public, they will write about it, without questioning the validity of their equipment to mould the opinion of the enormous public that their mere theatric skill permits them to address from the rostrum of the stage.

Mr. Eugene Walter is one of our very ablest playwrights; but, for reasons sealed forever behind the silent lips of Destiny, he ceased to be a dramatist when the final curtain fell upon the last performance of "The Easiest Way." His opinions upon Bolshevism—be it said with sadness—are of no importance whatsoever; and of even less importance are the opinions on the same subject of Mr. Thomas Dixon, author of "The Red Dawn," a play which was presented to the public of New York one day later than "The Challenge." On the other hand, if Mr. John Galsworthy—to mention only one of the contemporary group of British dramatists—should choose to write upon this topic, his opinions could not fail to be of genuine importance to the public. One reason is that Mr. Galsworthy is a greater man than Mr. Walter or Mr. Dixon, and even the narrowest patriotism could suggest no help for that; but another reason is that a dramatist of the calibre of Mr. Galsworthy never undertakes to write a play about a matter of immediate moment to mankind unless he has thought long and earnestly about it and is convinced that he has something to say upon the subject which is worthy of the serious consideration of the world.

A PRAYER FOR PLAYWRIGHTS

"More brain, O Lord, more brain," George Meredith ejaculated, writing about women. This same prayer should be sent up to the skies for our American playwrights. Our public is not merely frivolous. Thousands of our people go nightly to the theatre not only for the privilege of being entertained, but also for the higher privilege of learning something about life from an author who is hoped to be not only cleverer, but also wiser than themselves. They ask for bread, and our theatre offers them a stone. In the last analysis, our playwrights are not so much to be blamed for this condition as our managers. Men with plays to sell are all too easily persuaded to accept the managerial opinion that the paying public does not wish to think. Thus thinking men—who might, with due experience, be developed into dramatists—are excluded from the theatre by discourage-

(*Continued on page 150*)

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SEEN *on the* STAGE

(*Continued from page 148*)

ment, and the rostrum of the stage is usurped by journalistic writers who care little what they talk about or what they say, provided only that they learn to express themselves with sufficient cleverness to capture, in the first place, the interest of the managers and, in the second place, the passing and paying attention of the public who make up the audiences.

"THE CHALLENGE"

When John Galsworthy wrote his masterpiece called "Strife," which depicts a typical struggle between capital and labour, he maintained an Olympian impartiality by forcing us to admire equally, and to regard with equal interest, the leaders of both parties to the conflict. He told the truth about his characters and taught us, by this means, to understand them; and, despite our prejudices, we found it humanly impossible to withhold our sympathy from people we had learned to know so intimately. In "The Challenge," Mr. Eugene Walter has attempted to maintain a similar neutrality; but he achieves this merely by making us despise both parties to the conflict. He is both unfair to capital and unfair to labour, for he bears false witness against each of the contending sides.

Mr. Walter's play begins with a prologue that might be regarded as an insult to every American aviator who fought for France. We are taken to a French hospital to meet the hero, Richard Putnam, an American ace who has been severely wounded. Here he is visited by his fiancée, a wealthy girl named Mary Winthrop, and by his best friend, her brother, Harry Winthrop, a capitalist who is doing war work in Paris. First of all, we are asked to believe that this gallant aviator had been a pacifist before the war. This proposition is untrue; because our American aces were moulded out of different clay from those other Americans who, for two years and a half, remained too proud to fight. We are told also that Richard Putnam did not know what the war was about, and still believed that both sides were equally guilty of a common crime. He admits to his fiancée that often, in the air, when confronted with the imminence of death, he had felt the tingling sense of battle; but, afterwards, he had always regretted the emotion that had caused him to open fire against his German adversary. He is very sympathetic toward the poor dear Germans; for he has never been informed that his adversaries approved unanimously of the burning of Louvain, the bombardment of Reims Cathedral, and the sinking of the Lusitania. It is true that such creatures existed and exist; but it is not true that any of them wormed their way into the aviation service of the United States. Our gallant Raoul Lufberry is dead; but Eddie Rickenbacker is alive, and if Mr. Walter had desired to discover the veritable sentiments of our American aviators, he might have consulted Captain Rickenbacker. Later in the play, Mr. Walter slanders the entire A. E. F. by stating that the majority of our fighting army has come back from France imbued with Bolshevism. Of course, the author might evade responsibility for this assertion by claiming that it emanated merely from the mind of the imagined character who utters it; but, in that case, Mr. Walter should have permitted some other character to confute it with a counter-statement. This he has not done; and, in these troubled times, no honourable purpose can be served by telling the public that our army-transports have recently brought back two million Bolsheviki from that beloved sister-country that they fought to save.

When Mr. Walter's hypothetic aviator comes home, he becomes a parlour-socialist and allies himself with those disgruntled workingmen who never wish to work. Nevertheless, he accepts from his rich friend, Harry Winthrop, the job of editing a conservative newspaper which Winthrop happens to own. This paper had formerly been a failure; but Putnam manages to multiply the circulation by the persuasive force of the conservative editorials that he writes for his conservative employer. At the very same time, he devotes his talents also to directing the propaganda of the radicals who are contesting the election in the state in which the play is supposed to happen. Putnam, obviously, is one of those neutrals whose left hand is never permitted to know what his right hand happens to be doing. In this presupposition, Mr. Walter must be regarded as unfair to the parlour-socialists; for, surely, they can't be so bad as all that.

Putnam's radical propaganda is more potent than his conservative editorials; and the socialist candidate is therefore elected to the office of governor of the state in which the play is situated. Thereupon Putnam—to do him credit—develops sufficient masculinity to resign his job as editor of the conservative newspaper; and the owner of the paper—his best friend, Harry Winthrop—decides to adopt any means to break Putnam's belligerent spirit and recall him to his natural position in society.

In order to shatter the idealism of Putnam, Winthrop is induced to bribe and buy out with his money the socialist governor who has been elected by the persuasive power of Putnam's propaganda. Mr. Walter's bland assumption that a socialist in office might be eager to sell out to any millionaire opposed to him may be regarded as an insult to all the honest socialists in the United States. It is true that some of our socialists, like William D. Haywood, for example, are law-breakers; and it is not libellous to say so, since they have been convicted by our courts. But to assume that the socialists would be capable of nominating and electing as governor of a New England state a criminal so base that he would sell himself openly to his political opponents is to insult many of our honest-thinking fellow-citizens with a proposition that is utterly ridiculous.

The defection of the socialistic governor—induced by Winthrop's money—results, as Winthrop had predicted, in a revolt against Putnam by the rabble of those so-called workers who never wish to work. Putnam, without a hearing, is banished from the party; and the strongest indictment against him is the charge that he was both well educated and well born. His anarchistic former friends are unable to forgive the fact that he is engaged to marry a rich girl. For this reason, more than any other, they turn and rend him.

Mary Winthrop—the girl to whom Putnam is engaged—is a person who must seem especially objectionable to any thinking auditor. She prides herself on knowing nothing of the ideals or purposes that divide her lover from her brother. She knows only—to quote her own old-fashioned phrase—that she loves her man and wants him. It never occurs to her that she might help her man if she should take the

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At Leading Stores in Leading Cities



SEEN *on the* STAGE

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trouble to discover the aim and meaning of his life. She is one of those annoying women who are peacefully contented to leave all thinking to the men. In creating her, Mr. Walter has slandered the entire female sex. Yet, in the end of all, when Putnam is defeated by the might of Winthrop's money, he is condemned to marry this sapheaded heroine. The play must therefore be regarded as a tragedy.

But, in drawing the character of Harry Winthrop, the author has slandered our millionaires as thoroughly as he has previously slandered our aviators, our expeditionary soldiers, our socialists, and our women. In his desire to defeat the mistaken idealism of his dearest friend, Winthrop does not hesitate to resort to bribery and political corruption. Moreover, this capitalist is depicted as an idler instead of as a captain of industry. We are told that he honourably did his bit as a dollar-a-year man; but we are never told the nature of his business after the war. Presumably he used his millions only to bribe governors and to subsidize a failing publication. It is not at all fair to present this hypothetic character as a representative of the class made notable, for instance, by such a personage as the late Andrew Carnegie. It is not true, in general, that socialists are crooks; but neither is it true, in general, that millionaires are criminals. The only point that may with reason be advanced in praise of Mr. Walter is that, in the composition of "The Challenge," he has told lies, against the testimony of experience, with almost equal vehemence on one side and the other.

"THOSE WHO WALK IN DARKNESS"

It was one thing, in the dear old days of the ten, twenty, and thirty-cent melodrama, to go down to the Bowery and pay thirty cents for the privilege of laughing at a play by Owen Davis, the facile author of "Nellie, the Beautiful Cloak Model"; but it is quite another thing to pay two dollars for the solemn privilege of seeing the same sort of play presented on Broadway. "Those Who Walk in Darkness" is a sentimental melodrama just as touching as those which used to fill, in the dear departed days, the theatres of Third Avenue; but a critic who attends it in the high-priced Forty-Eighth Street Theatre is likely to inquire what the devil he is doing in that galley.

In this play—which is founded on a novel by Perley Poore Sheehan—a street-walker picks up a country boy in a questionable boarding-house on Thirty-Seventh Street and nurses him to health through a siege of typhoid fever. In gratitude, he marries her, despite the fact of her confession that she has previously won a living as a common prostitute. This country boy—Rufus Underwood by name—inherits an unexpected fortune from an uncle and takes his new-made bride to his ancestral home in Chenango County. His elder relatives object instinctively against his wife—though ignorant, of course, of the facts of her prenuptial experience; but she succeeds in establishing herself in the best society of the county by frank employment of the expedient of telling lies about her past. Her bubble is pricked, however, when a rounder from the gay metropolis attempts to seduce an innocent country girl who happens to be the cousin of her husband. The heroine tries to shield this girl from the peril of seduction; but this move of hers is met by the rounder with a counter-threat to reveal her own discreditable past to the Puritanic members of the family with which she has allied herself by marriage.

The heroine, confronted with this drastic threat, takes the bit into her teeth and chooses to confess that, in the now-outlived and supplemented past, she had been a walker of the streets. In consequence of this confession, she is cast out, at the climax of the play, by her relatives-in-law; but the author mercifully adds another act (played out-of-doors beneath the beaming of the moon) in which the noble-minded heroine is welcomed back to the bosom of the Chenango County family, because of her adventure in the salving region of self-sacrifice.

It is scarcely necessary to report the fact that this latest composition by the prolific Owen Davis offers only a travesty of life as it is really lived. Mr. Davis—like so many, many others of our authors for the theatre—appeals for recognition merely as a playwright and not at all as a dramatist. His basic proposition that the life of the metropolis is necessarily more wicked than the life of a rural community is, of course, absurd; and no other person can be more aware of this manifest absurdity than an author so experienced in a necessary observation of the actual as Mr. Owen Davis. For this reason, "Those Who Walk in Darkness" may be dismissed summarily as an utterance that is basically insincere. The word covers its faults.

"THE RED DAWN"

"The Red Dawn," by Thomas Dixon, was another play in which the menace of Bolshevism was discussed in the presence of the theatregoing public; but Mr. Dixon proved himself to be less interesting as a playwright than the more talented and more practiced Mr. Walter.

Mr. Dixon imagined, in the first place, a socialist community established on a hypothetic island off the coast of California; but the dominance of this community was soon usurped by a "comrade" imbued with the absolutist doctrines developed recently in Russia by Lenine. The extravagance of the resultant Bolshevik régime was attacked by the author with a logical *reductio ad absurdum;* but this procedure resulted in reducing not only the underlying thesis, but also the play itself, to the absurd. The first-night audience in New York tittered antithetically against many passages presumed to be satirical; and, in consequence, the life of "The Red Dawn" was quickly terminated.

Though a study of Bolshevism may be presumed by its opponents to be a study of a form of madness, there is no necessary reason why a play upon this topic should seem to be insane to an audience recruited from the general public. Though Mr. Dixon uttered many words with vehemence, the intention of his utterance was never intelligible clearly to the average auditor trying to grasp his meaning.



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FOR THE HOSTESS

NO one who compares the food of the American people with that of other races, such as the Japanese, can fail to be impressed by the preponderance of meat in our daily fare. In the early days, meat was the food which was obtainable and could be had in abundance, while vegetables must grow from the precious seeds brought from the old country. Whether because of this or of other influences, meat occupies an all-important place in the American menu and is prepared in a variety of tempting ways.

TWO ESSENTIAL NUTRIENTS

The value of meat as food depends upon two classes of nutrients, protein and fat, the one necessary to build up the body as work wears it out, the other to supply the energy to keep on working. The difference in cuts of meat is chiefly in the fat and consequently in the fuel value; for all practical purposes, it may be considered that the amount of protein in a given weight of meat differs very little either with the kind of meat or the cut. This simplifies matters for the housewife who wishes to make sure that her family is getting enough of this nutrient. Each adult member of the family who has a good portion of meat every day, together with eggs, milk, or cheese, whether alone or in puddings or other preparations, receives enough protein, for the remainder of the necessary three and one-half ounces will be furnished by bread, cereals, and other vegetable food.

EXPENSIVE ECONOMY

The food value of any substance depends not only on how much nutriment it contains, but also on how much of it can be digested and made available for the body. When meats are perfectly and appetizingly cooked, there is practically no difference between the various cuts or even between the meats of different animals, with respect to the ease and the thoroughness with which they are digested. The nutrition of the family rests as much upon the preparation of the food, therefore, as upon its selection. The initial cost of a piece of meat is no indication of its food value, granting that whatever the price, the meat is properly prepared, of course. But this fact should be borne constantly in mind—unless the cheaper cuts of meat are properly cooked and conscientiously utilized, there is no economy in their use, for the body will not assimilate nutrition from them. It proves much more economical to serve a porterhouse steak properly prepared, for instance, than to serve a less desirable cut like a round steak which has been cooked without special care to render it tender and digestible, as it should be.

METHODS OF COOKING

By the application of a few simple rules, it is possible to evolve tempting meals from the less desirable and therefore cheaper cuts of meat. As the only difference is in the texture and the flavour, the texture must be made acceptable, and the lacking flavour must be supplied from some other source. There are, after all, only three ways of cooking meat: first, the application of intense heat by broiling or frying; second, slow cooking by placing in cold water and keeping the temperature just below the boiling-point; and a combination method, when the meat is first seared by intense heat and then stewed until tender. The question is, then, to know just which is the proper method to bring out the greatest amount of flavour and to make the meat tender. When the housekeeper endeavours to reduce her meat bill by using the less expensive cuts, she must be careful to cook them in such a manner that the connective tissues will be softened, thus making the meat tender. This can be done by prolonged cooking at a consistently low temperature.

UTILIZATION OF FAT

One opportunity for economy lies in the proper utilization of the fat. A double boiler is admirable for trying out small portions of fat, as there is no danger of scorching, and the odour is not so noticeable as in other methods. The fat may be clarified by pouring boiling water on it and setting it away to cool; it will then rise and form a thick white cake on top of the water. Any impurities will be found at the bottom of the cake and can be easily scraped off. When trying out fat, it is a good plan to make savoury dripping, by adding to it a small uncut onion, a few leaves of savoury or thyme, a little salt, and pepper. This should be kept covered in a cool place and is very convenient when brown sauce or flavoured gravy is wanted for some dish.

SAVOURY PREPARATIONS

Bones, as well as fat, may be used in many savoury preparations. All bones may be used for soup-making, but those with meat left on them can be grilled or roasted into very acceptable dishes. Every one is familiar with the crisp, brown, roasted spare ribs of pork and the braised ribs of beef from the rib bones of roast beef. Broiled bones, which are not so familiar, are beef ribs of sirloin bones sprinkled with salt and cayenne pepper and broiled over a clear fire until browned. Marrow bones may be cut into short lengths, the ends of which are sealed with a tiny piece of dough over which a floured cloth is tied, then cooked in boiling water for two hours. The cloth and dough should be removed and the rings of bone set upright on toast, or the marrow itself may be removed, seasoned, and served on toast.

TEMPTING SUBSTITUTES FOR MEAT

Without taxing the digestion with a surplus of protein, the flavour of meats can be extended to other foods served with it. This is a simple and effective way to economize in the use of meat. Dumplings served with meat stock is an old old method, and so are potatoes smothered with meat gravy. By serving other similar preparations rich in starch, we get a better balanced ration than that with an excessive amount of meat.

THE FLAVOURED MEAT PIE

Meat pies, or pasties, have come down to us from before the days of William the Conqueror, and are doubtless too attractive a dish to be forgotten. These vary, according to the richness of the crust, from patties to mashed potato pie, but the principle is the same. If raw meat and vegetables are used in the pies, a longer time is needed to cook them than the crust, so they should be covered with a plate, and, when they are sufficiently cooked, the crust is added.

The time-honoured staple of New England is so well known that it needs no special recipe; still it must be borne in mind that when beans are served with meat, the dish is almost as rich in protein as if it consisted entirely of meat. Instead of salt pork, fresh pork may be substituted, corned beef, or mutton, while some cooks prefer olive oil, that the dish may be wholly vegetarian and still nutritious.

(*Continued on page 156*)



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FOR THE HOSTESS

(*Continued from page 154*)

Cold left-over meat, especially veal, may be combined with celery or apples to form a nutritious salad; served with a good boiled dressing, it forms a substantial and very palatable foundation for the meal. A bit of cold meat goes farther in this form than in any other cold dish. When eggs are not expensive, they may be used with meat to form wholesome dishes which cost less than that food value of meat alone.

CASSEROLE COOKERY

Casserole cookery is popular not only because of the attractive flavour of meats so cooked, but because the dish can be taken from the oven and popped on the table like the chops so desired by little David Copperfield, which were brought up "hot and hot." Any earthenware dish may be covered with a heavy plate and turned into a quasi-casserole which will do the work acceptably. Chicken, even if quite tough, will become tender when cooked in a casserole, but hurried cooking in a casserole is out of the question. Two cups of liquid are enough to put on the fowl, which should be disjointed if the casserole is small, and a light seasoning of salt and pepper is sufficient. It is then covered closely and allowed to cook about three hours in a moderately hot oven with occasional basting if the cover is not absolutely tight at the edges. Flour should be used to thicken the gravy in the casserole.

CHOPPED MEAT PREPARATIONS

Another method of using cheaper cuts is for chopped meat, which make delicious meat-balls. The simple process of chopping raw meat divides the connective tissue into small bits and thus makes it tender; there is, therefore, no reason why it should not be cooked like the tenderest and most expensive tenderloin. If this were kept in mind, chopped meat would not evoke visions of hard, compact, deadly looking balls. The broiler should be very thoroughly oiled, so that the cakes may be shaped by light pressure and yet be taken from the broiler without adhering or losing shape. The meat should be seared over a very hot fire on both sides, then cooked as much longer as individual taste demands, which should be only a few minutes.

From chopped meat to porterhouse steak seems a long road to travel, but many thrifty housewives thus utilize the long end of the porterhouse. If it is chopped up and broiled with the steak, it may be served as a slice of steak and a broiled meat-cake to each person. This chopped meat may, if desired, be mixed with milk and savoury seasonings before it is cooked.

DELICIOUS FLAVOURINGS

The typical meat flavours, are, as a rule, enjoyed by every one. For this reason, the better cuts of meat need no flavour but their own natural goodness. Browning brings out flavours which are relished by most palates. Flavour is due to the extractives—so called because they may be extracted in water—which excite the flow of the digestive juices and thereby stimulate digestion. This explains the well-known stimulating effect of a plate of clear soup, which contains little real nourishment. If these extractives are not kept within the meat itself, as is possible by the correct preparation of a choice cut, then they can be utilized in the liquid in which the meat is cooked. If this is lacking in flavour, different vegetables may be used to season otherwise tasteless meats.

The flavour of browned meats is often neglected because many housewives believe that fried foods are injurious. This is true only when the overheating of the fat and its resulting chemical decomposition has set free an unpleasant substance called acrolein, which is acrid and painful to the eyes. It has the same bad effect on all mucous membranes. If the fat is never scorched, however, fried foods are not generally injurious.

KITCHEN BOUQUETS

It is a good plan to have on hand all the commoner substances which add flavour to meat. Savoury drippings are useful, and most housewives have on hand onions and carrots; parsley may be grown in a pot in a kitchen window, and celery seed or celery salt may be used instead of the fresh plant. Green peppers are generally well liked, tomatoes may be kept ready, canned, or in the shape of tomato paste, and all the sweet herbs may be procured at the stores in small quantities which should be kept in air-tight jars. A very small piece of bay-leaf will flavour enough gravy for a meal, as it takes only one leaf for three quarts of stock. This flavour is often abused by being added too generously. The woman who has a garden may make any number of "kitchen bouquets" by tying together a sprig each of parsley, savoury, and thyme, a leaf of sage, and a bay-leaf. This bouquet should be cooked for an hour in a gallon of soup, and not longer. A flavour much liked in the Orient and now obtaining favour in this country is the blend known as curry; this is especially good with veal, lamb, or poultry, but should be used very sparingly, as it is rather strong.

SAUCES ARE HELPFUL

Attractive sauces do much to increase the palatability of the less expensive meats, and their preparation should be learned by the housewife who considers both palate and pocketbook. The rule should be kept in mind that, whether the liquid used is water, milk, or tomato juice, two level tablespoonsful of flour, or one and one-half level tablespoonsful of corn-starch or arrow-root are sufficient to thicken one cupful of liquid. If browned flour is used, two and one-half level tablespoonsful are necessary. Browned flour has a very pleasing flavour if care is taken not to burn it. Two tablespoonsful of the fat, whether butter or drippings, should be allowed for one cupful of liquid. To the heated fat, the flour is added, and the mixture is cooked until it ceases to bubble. Then the liquid is slowly added to it.



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MARTIN & MARTIN shoes are *fashionable* because they are the *finest* shoes made. They are *popular* because their quality makes them the most economical shoes to wear.

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These wall cabinets are among the few Gothic pieces remaining to our homes

THE RÔLE *of the* ANTIQUE

(*Continued from page 73*)

borrowed fabric shall be correctly in key with the borrower. In short, she will have come to understand that each period has a soul and a personality of its own, worthy of respect.

SIMPLIFYING PERIODS

It should not be assumed that such knowledge requires deep and extensive study of learned volumes. On the contrary, the main characteristics of the great periods and their historic foundations and sequence may be reduced to very simple terms. It is with this end in view that Vogue proposes to publish a series of articles, of which this (covering the Gothic and Tudor periods in England) is the first, dealing concisely and simply with the historic periods of furniture and decoration as they affect the modern home and the modern woman.

In the far-off days of the early mediæval period in Europe—when the great nations of to-day were still warring bands under feudal lords and kings—, furniture was not as yet a necessity, not even that article so important in present-day life, a chair on which to sit. For the mediæval knight, his heavy iron-bound chest of oak, painted or slightly carved, served every need; it held his possessions; it was table, chair, and bed—an advantage, certainly, in those days of frequent moving, when war admitted of no settled abode and even castles required, as the old chronicles say, to be "left to sweeten."

To be sure, in the ancient days of Egypt, of Greece, and of Rome, days of civilization higher than the northern nations had yet attained, when people lived together in towns in a state of comparative peace, life had been luxurious. Palaces and even more humble homes of the classic world were elaborately furnished, as were those of ancient Egypt. There was furniture of metal, wood, bone, and ivory, often inlaid with gold or silver and painted. Chairs, cabinets, tables, cushions, and bright coloured hangings—for bright colours and brilliant sunlight go ever hand in hand—adorned the rooms.

BEGINNING WITH THE CHEST

Yet as far as mediæval Europe was concerned, all this might never have been. The civilization of northern Europe had developed from totally different sources, and it had as yet known little connection with the classic world, though that influence was later to

(*Continued on page 162*)



Mattie Edwards Hewitt

By far the most important piece of Tudor furniture, from the point of view of the present, is the long table which holds to-day the highly honoured place to which its beauty and undiminished usefulness entitle it. The gate-leg table also appeared in Tudor times, though this one is of a later period



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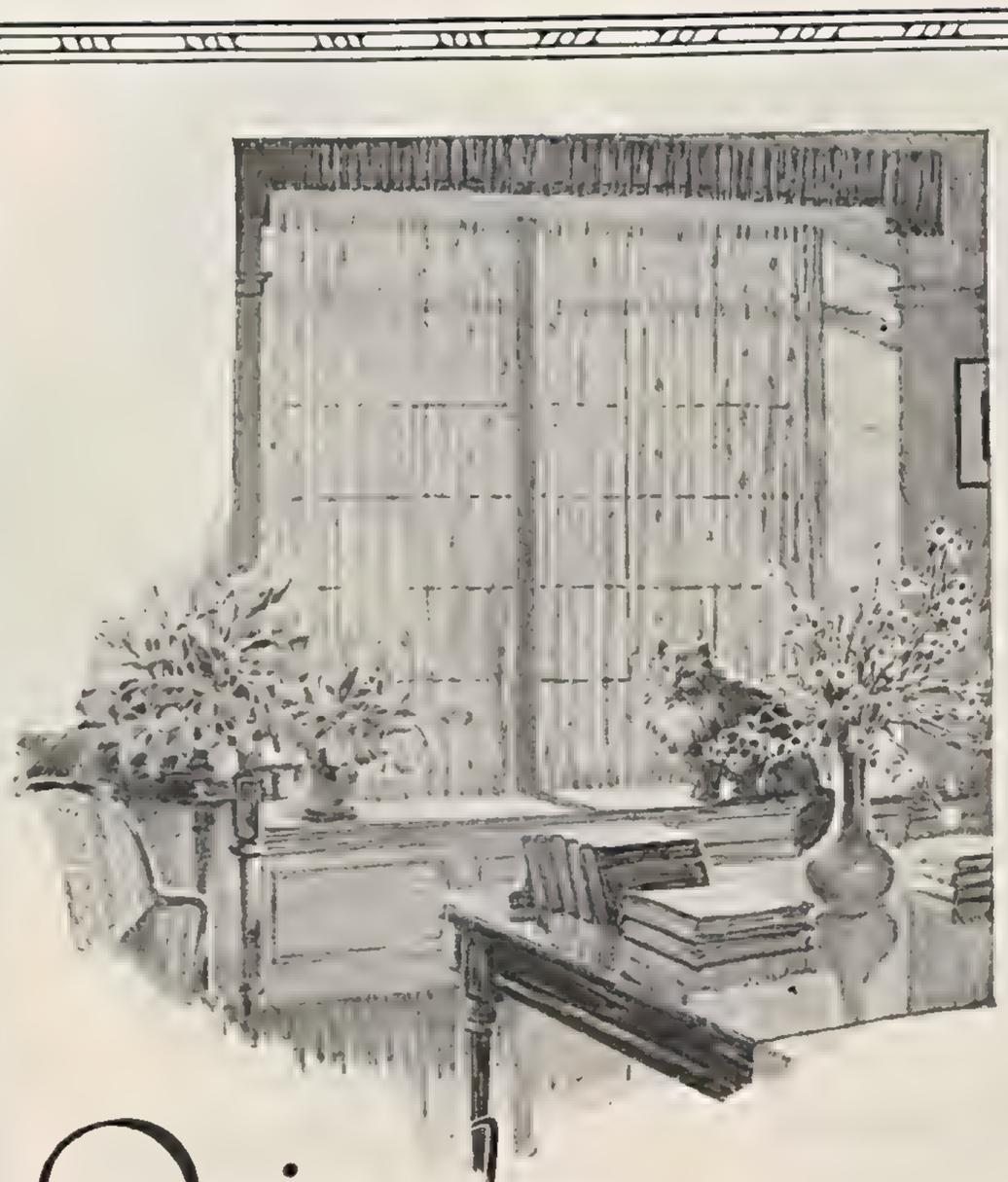
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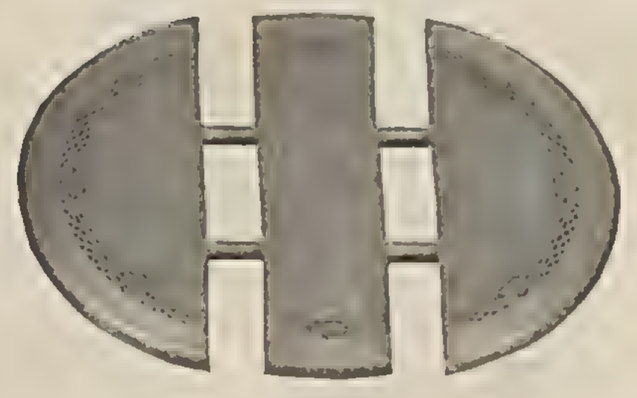
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THE RÔLE *of the* ANTIQUE

(*Continued from page 158*)

dominate it in the Renaissance and in the early nineteenth century. In its beginnings of a new and more modern life, it began again at the beginning of furniture, and as the need for it grew in the dawn of modern domestic life, mediæval Europe fashioned the pieces it required from that which it had, it would seem, from the beginning—the oaken chest favoured by its knights.

THE SHADOW OF THE CATHEDRAL

Security and leisure are essential to the development of every art, and through the stormy Middle Ages, security and leisure existed only in the church and the monastery. Thus the church became the patron of decorative art and the protector of those who fled to her from attacks and wars and who, under her protection, became skilled craftsmen whose skill was employed for her benefit. Naturally, the work of these men, working exclusively for the church, making choir-stalls, screens, panelling, was not only ecclesiastical in use, but in its design, as well. Its lines were those of the Gothic Church it furnished. In the chests for the vestments and on the other woodwork were carved the lines of the pointed arch, the traceries of the rose window, and the symbolic emblems. It is not strange, therefore, that as times became less turbulent and furniture was adapted for the home and for the use and comfort of the individual, it developed along the lines on which it had started and still in its design suggested its origin.

Late Gothic and early Tudor panelling and chests and other furniture were carved with the familiar linen-fold design, which found its inspiration in and was emblematic of the veil covering the chalice in the consecration of the host. Even the chalice itself with its cover was still to be found in the bulbous forms of Elizabethan table-legs and bed-posts. Again, there were the parchment designs which followed the lines of the parchment scrolls from which the priests read. These scrolls were rolled on rods, and the parchment-fold panelling differs from the linen-fold by the presence of these rods in the design. The rose window of the cathedral probably echoed still in the carved design of the famous Tudor rose, which was so greatly in favour at the time of the Wars of the Roses and for some time designated by the colour of its painting whether the owner belonged to the house of York or that of Lancaster.

FROM CHEST TO CHAIR

It is interesting to follow the development of the different pieces of modern furniture as they gradually developed from that all-useful chest which once did service for all articles of furniture in one and added to their varied duties those of trunk and wedding-chest, as well. Made shorter and furnished with a back, even with solid arms, this chest became a seat and gradually a domestic chair. In the next advance, the four sides of the chest were removed, leaving the posts as four stout chair-legs. Similar treatment without shortening the chest, gave the bench or "form."

When hospitality increased and the chest top grew too small, boards laid across supports formed the first table. These "trestle-tables," as they came to be called, stood in the great hall which was, in all truth, the living-room of the early castle—as it was at first its only room—, where the household lived by day and slept by night. The convenience of these trestle-tables, like that of the present-day folding or extension table, was that they could be put out of the way when space was needed in the hall. When additions to the castle finally left the great hall free for dining-hall only, the convenient trestle-table gave place to a long stationary table running its length at right angles to the dais on which sat lord and lady, and this table, as guests were a variable quantity in the hospitable Middle Ages, was often a draw-top table, the earliest version of the present extension table.

FURTHER DEVELOPMENTS

It is easy to see how from the chest developed also the heavy beds with wooden tester and head-piece. Then, for some thrifty housewife, the front panels of the chest were hinged as cupboard doors, and sometimes a shelf or even a second similar chest cupboard of more shallow form was set upon the first. Laws severely regulated the number of these shelves,—two for a commoner, three for a noble, and four or more for royalty. Herein was the lowly origin of the sideboard, the desk, and even the bureau that are used to-day.

Hard tough-fibred oak was the wood at hand in England, as well as in France and Flanders, and it was admirably suited for furniture strong enough to hold a knight in armour, even when the armour added a hundred pounds to his already not inconsiderable weight. Yet this very quality of tough fibre made the oak difficult to carve and almost impossible to turn on the hand-lathes of those days—a point not unworthy of remembrance when purchasing modern reproductions, for the turned posts of the walnut period are to-day reproduced in machine-turned oak, an incongruous combination, which is at once disfiguring and unserviceable, for the coarse grain tends to crack these turned posts with wear.

COLOUR IN FEUDAL HALLS

Difficulty in carving was to the mediæval mind largely compensated for by the use of colour. Early England, it has been said, was so fond of colour that she painted everything she could afford and whitewashed the rest. So it was with her early furniture of oak—for painted furniture is not an innovation of the twentieth century—; much of it was painted, and little was carved. So thoroughly was this painting done that even to-day on many existing old pieces may be found traces of the original red and blue. For those who love the wood itself, it is interesting to know that the oak of Gothic and Tudor England was quartered and split, not sawed—leaving a less smooth, but more vibrant surface on which, in the course of time, the long fibres of the wood shrunk back from the smooth mottlings of the grain. One of the marks of time difficult to copy and easily perceptible to sensitive fingers is this delicate unevenness of surface in an old piece, in contrast to the smooth unvarying polish of the modern reproduction. The new piece is often waxed and rubbed for a finish, while the old one, before its adoption into modern homes obsessed with the mania for shining surfaces, was not waxed or oiled, though often painted; it began to be varnished, and then badly, only in the days of Queen Elizabeth. What carving existed was somewhat crude, but it was full of an interesting variation and blissfully free from that modern trick of hand-touching on machine-carving that the piece may be sold as "hand-carved" to an unsuspecting purchaser.

(*Continued on page 164*)

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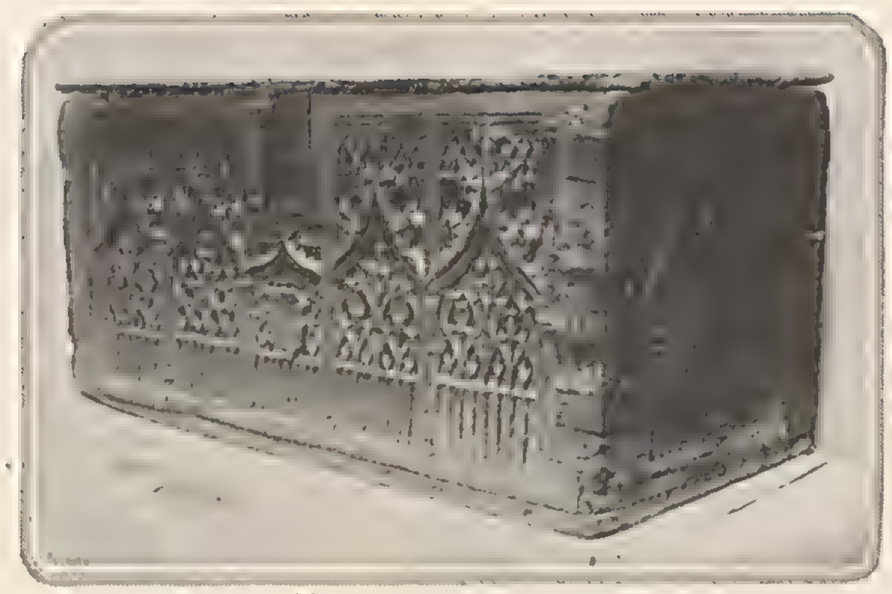
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Exhibitions of our Footwear are now being held at all the larger cities.



Courtesy Metropolitan Museum of Art

Such as this is the all-useful Gothic chest, the beginning of all English furniture

THE RÔLE *of the* ANTIQUE

(*Continued from page 162*)

Love of colour in the cold bleak halls of early England found expression not only in the painted furniture, but in the crimson cloth across the table on the dais, in the hangings and the dais canopy that kept out the wind and often the rain from the all-too-leaky roof—in cushions of blue and shades of crimson that served to add some semblance of comfort to the straight and heavy furniture. Loose cushions, squabs, they were called, came into use early in the days of domestic furniture, possibly brought back from the East by some crusader of luxurious tastes, and were used until the beginning of fixed upholstery which was introduced in the reign of Elizabeth. In ambry cupboards and court cupboards, where food was kept, the wood of the door panels was cut through in openwork design for the sake of ventilation, and bright coloured cloth was inserted at the back to set off the pattern and lend a note of warmth. In a similar manner was set off the openwork pattern of the great iron hinges and locks of chests and cupboards effectively.

THE FAMOUS TUDOR PERIOD

Yet for all these early beginnings of the Gothic period, it was not until the manor house took the place of fortified castles in the days of Henry VIII and of "Good Queen Bess", that real home life and daily comforts developed. This age, very much in favour with architects and decorators of to-day, is known as Tudor period (sometimes as the Elizabethan period) and strictly terminates with the reign of Elizabeth in 1603. In reality, however, the Tudor style continued into the reign of James I. It was a period of transition from the Gothic of church building to the Renaissance of palace and home building which came later.

THE ITALIAN RENAISSANCE

This Renaissance, a revival of interest in the learning and art of Greece and Rome, had had its origin in Italy. From there, almost as a spoil of war, it was carried into France by that beauty-loving king, François I, who took home with him not only designs, but even Italian workmen, as well, to create the splendour of his châteaux at Cambord, Fontainebleu, and Blois. There in France in 1520, an English monarch coming to the Field of the Cloth of Gold, came under its spell. Henry VIII of England followed the example of his royal rival and, in turn, carried off such workmen as John of Padua and even Holbein to add to the

(*Continued on page 166*)



Mattie Edwards Hewitt

The library in the home of Mrs. O. H. P. Belmont charms the eye of to-day with that earliest of English decorative periods, the Gothic. A child of the Church was this Gothic decoration, and its motifs are the arch and tracery of the Gothic cathedral and its linen-fold panelling. The great fireplace is characteristically Gothic, but the furnishings are necessarily of a later period



Peggy Hoyt

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The "Smallest American Watch" (Waltham movement)—cased in many beautiful designs—exquisitely wrought, diamond and calibre sapphire incrusted cases of gold and platinum. Prices, $150 to $1,000 and up.



Ask your jeweler to show you the watch with the Waltham movement that is actually smaller than a dime in diameter.

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MRS. FLORENCE WOODLEY, whose exclusive establishment on Fifth Avenue has been well known for fifteen years, desires to announce an extension of her service. For the convenience of her many non-resident patrons, she has arranged to advise them by letter and has created an efficient mail-order system. A booklet describing her treatments and Nazma Preparations will be sent on request.

NAZMA APPLICATION MASTIQUE—A "beauty foundation" beyond comparison. Renews the elasticity and brilliance of dull, lifeless skin, eradicates lines and wrinkles and leaves the complexion fresh and radiant. Use two or three times a week. Immediate results. Bottle containing 21 applications, $10.

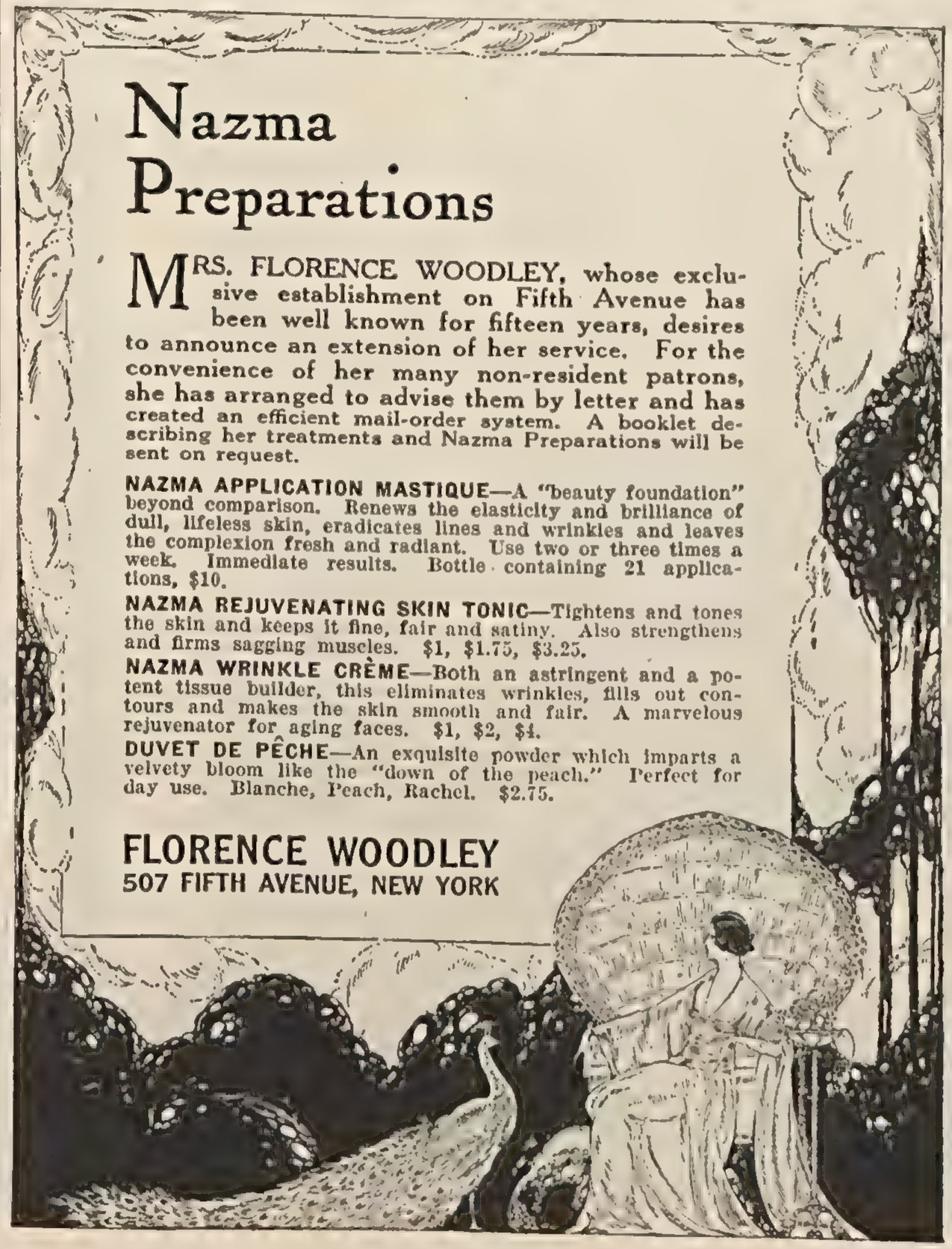
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other pieces in proportion

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Master Cutlers and Silversmiths over half a Century
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Makers of the famous UNIVERSAL Home Needs

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THE RÔLE *of the* ANTIQUE

(*Continued from page 164*)

glories of the English court. Thus the Italian Renaissance came to England, to flourish there until Henry VIII quarreled with the Pope, banished even Italian workmen from England, and dismantled the monasteries, incidentally freeing decorative art from the domination of the church.

INFLUENCE OF GREECE AND ROME

Long before this quarrel, however, both in France and in England, tall pointed arches were flattened to the wide low Tudor arch, and Gothic tracery was gradually giving place to the long horizontal lines of the Greek temple with cornice, pilaster, and acanthus leaf designs borrowed from the classic.

From classic Greece to the modern home seems a far call, yet the Tudor furniture in use to-day and best known to us through the Elizabethan pieces, emphasizes over and over again the very classic elements used in Greece and Rome. A very casual survey discloses the pediment of the Greek temple and the round arch of ancient Roman palaces and baths. Combined with these are the guilloche, the repeated wave design associated with Assyria, rough carvings of the dolphin —symbol of the early sixteenth century *entente cordiale*—, arabesques, grape designs, and human heads carved in relief in medallion forms (known as Romayne work), together with one other design in common use, the flat pattern of bands of unvarying width known as strapwork.

While there was still painting of furniture in the Tudor period, it was giving place to more elaborate carving and to a crude inlay of checkerboard designs and geometric borders and, more rarely, flowers, patterned in darker and lighter woods that were set into the solid oak, which was cut away for them. This work was pure inlay, entirely distinct from the marquetry of later periods. For the most part, it was almost childishly simple in design, yet there was one elaborate exception, the famous Nonesuch chest which showed, on cover and sides, inlaid representations of the wonderful palace of Nonesuch which Henry VIII had built in rivalry of the splendours of François I.

To fully appreciate an Elizabethan house, it is well perhaps to realize its luxuries which are in vivid contrast to the discomfort of the stately but unlivable Gothic hall. Glazed windows, many of them high bay windows with small leaded panes, kept out cold and rain, wooden floors took the place of earthen ones strewn with rushes and expressively known as "the marsh," while broad staircases led to an upper floor. Even as early as this, wall-paper was in existence, and it had then the distinction long since lost of being a luxury for the wealthy.

OLD OAK WAINSCOTS

So far have the tables been turned now that it is the beautiful old oak wainscot, which was the usual finish for the walls of a Tudor room, that is the luxury of to-day. In rectangular panels, this wainscot reached from the floor usually as far as the ceiling; where it did not reach so high, it was topped by a frieze of stucco connecting with an elaborately patterned stucco ceiling above. It is a panelling which lends itself admirably to present-day dining-rooms and halls and libraries, giving to them a certain simple dignity that is quite in keeping with their character. There is in it a soberness and solidity in interesting contrast with the grace and lightness of the later and elaborately charming period of the French Louis.

It is one of the mistakes of modern adapters, however, to omit the fireplace of the Elizabethan room. Such a room without its great fireplace looks cold and unfinished, for the fireplace was its chief feature in Elizabethan days. Even to-day, while registers and radiators are concealed, the fireplace, no longer a utilitarian necessity, is becoming more and more a decorative essential. Huge in size and architectural in design, the fireplace of Elizabethan days characteristically repeated Greek temple pediments and Roman arches in its woodwork, not above the mantel, for mantels, happily, were not yet invented, but in the panelling above the fireplace proper. Just such designs they were as were repeated on chests and cabinets, in chair-backs and the heads of the huge high-testered Elizabethan beds. Indeed, there is a much closer connection to-day between Elizabethan fireplaces and Elizabethan beds than might at first seem possible. So huge and heavy are these beds that they demand spacious rooms, and later periods have found little use for them intact, but have delighted in turning their richly carved head-boards into fireplace frames in the reconstructions of Elizabethan rooms for modern homes.

HIGH-POSTERED BEDS

They were high beds with wooden testers and usually with high posts of bulbous form and hung with embroidered curtains and covers. For everything that could be was heavily embroidered. The heavy testers of these beds had often double partitions, and in them were secret doors, concealed hiding-places for valuables, a forerunner of the modern bedroom safe. Often larger secret openings in the head-boards, known as priest holes, communicated with secret passages and offered means of escape under cover of the hangings to many a beleaguered priest in that country newly and violently turned Protestant. Carved figures of cherubs, saints, and other forms enriched these beds and suggested protection for the sleeper.

The same bulbous forms which characterized the bed-posts were repeated in legs of the great tables, and more slimly in the legs of stools and benches, or forms, made to match the long tables and to be slipped under them when not in use. Although rugs and leather for floors and walls tended to make the Elizabethan halls less cold than those of Gothic days, long stretchers between table-legs and the legs of the few chairs then in use still served as foot-rests, relics from the days of the "marsh"; in an old piece, these foot-rests are always worn from constant use.

Such long tables with their benches, and even the richly carved cabinets, have descended into modern Elizabethan rooms to serve as library tables or dining-tables and present-day cabinets. Seldom now are they covered with the "Turky werke," in imitation of the rugs brought from the East, which once covered them and gave to them warmth and colour. Modern taste prefers filet laces or silken embroideries. Elizabethan stucco ceilings, too, have found favour in modern homes, and their straight or curving geometric designs, usually of the earlier period before the addition of ornate pendants, top the panelling, old or modern reproduction, in many modern rooms of Tudor style.

There are, however, few chairs to complete these rooms, and what there are are heavy and lacking in comfort;

(*Continued on page 168*)



Vanity Fair Vest No. 14822

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THIS Plus-4-Inch vest means freedom from the uprising, uncomfortable vest that rolls up under the corset, and gives instead a clean-cut silken line right to the stocking!

Then the shoulder straps! Placed at an angle, they can't slip off the shoulders, but stay firmly just where they belong.

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EASTWOOD ETIENNE TIE

A HALF-SHOE lacing very high on instep; a pattern of graceful lines; glove-fitting; with plain toe, crimped vamp, pinking around top, light welted sole and high Cuban heel.

Dull black calfskin
Brown calfskin
Patent leather

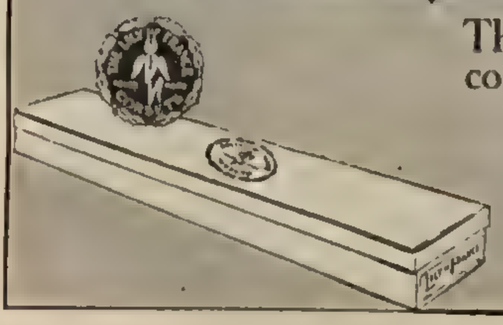
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Eleanor Henry featured in "The Lonely Romeo" wearing dress trimmed with "J. C." Lady Fair and Silver Ribbons.

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Send 10 cents for RIBBONOLOGY—tells how to make useful ribbon novelties.



Tebbs

Table and leaded windows show the style of the Tudor period

THE RÔLE *of the* ANTIQUE

(*Continued from page 166*)

with solid wooden seat and wainscot back, for the Tudor period did not develop the chair to the point of either grace or comfort. Chairs of later periods or adaptations on Tudor lines are more satisfactory for practical use and are almost always used in modern rooms of the Tudor period.

So rare and personal were chairs of that day that many of them had the initials of the owners carved in the back. One chair there was for the lord, one for the lady, an extra one or two perhaps for honoured guests, and for the rest of the household, benches and chests and stools. Not until the farthingale and the puffed trunk hose of Queen Mary's short reign demanded width in a chair, did the solid wooden backed, wooden armed chairs, "close chairs," give place to those with open sides. The only comparatively light chair in use in the Tudor period was one with high and narrow back, imported from France and known, with a logic not incomprehensible to-day, as the "conversation chair" or the "*chaise de femme*."

THE TUDOR BEQUEST

Such was the Age of Oak, the Tudor Period, which has bequeathed to the modern home more of architecture and interior finish than of actual furnishings, yet which witnessed the dawn of our present-day comfort. By far the most important survival of this period, among actual pieces of furniture, is the long table, which holds in the modern home the highly honoured place to which its intrinsic beauty and its undiminished usefulness entitle it. The gate-leg table, so famous in later periods, also makes its first appearance toward the end of the period. The chests of Tudor and even of Gothic days are still treasured objects in the homes of to-day, as are the various carved cupboards which developed from them, though they have long since abandoned their original mission of serving as storage closets for food.

In character, this period is dignified, substantial, and, with all its dark oak, not a little sombre, with a fine impressiveness which befits the "spacious days of great Elizabeth." The colours, too, are strong and sober; rich reds and deep blues predominate, forming admirable combinations with the dark brown of the oak. It is, perhaps, a little too dignified, too unbending for the modern mind to live with constantly. Its fine dignity is admirable, however, in library or living-room and even in a formal dining room, and it forms a most effective note in many rooms which combine various periods.

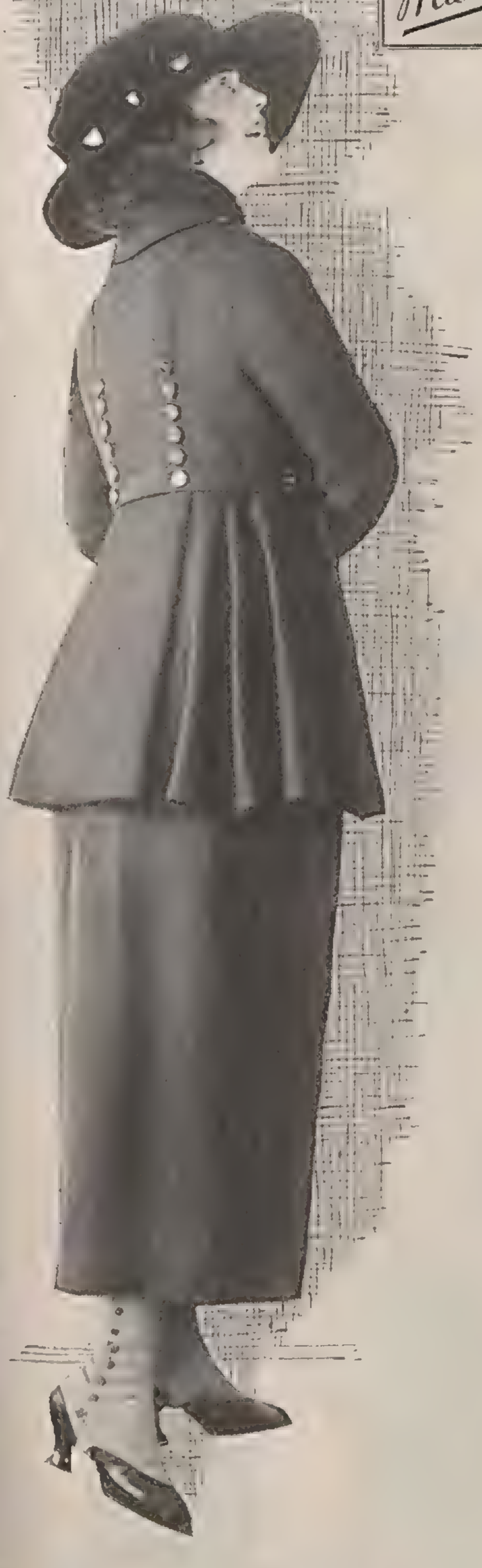
Contemporary furniture on the Continent will be considered in the next of this series of articles.



Mattie Edwards Hewitt

The Tudor hall had a distinction rarely surpassed. The round arch of the rail, like the square and solid chair, came from Italy with Henry VIII's workmen, but the cabinet is of the earlier Gothic period

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THE ILLUSTRATION ABOVE PICTURES THE LOUIS XV SONORA AS IT WOULD APPEAR IN THE APARTMENTS OF THAT CELEBRATED MONARCH AT THE PALACE OF FONTAINEBLEAU

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A frock of navy blue tricotine with all the appeal of the redingote lines, has braid-trimmed collar and cuffs. In 14 to 20-year sizes, it is $50.50



Delicately hued crêpe de Chine makes a lace-trimmed negligée in pink, light or Copenhagen blue, orchid, maize, rose, coral, sunset; $12.75

SEEN *in the* SHOPS

(*Continued from page 95*)

black net braided over its entire surface in fine dull gold, copper, and henna silk braid, it adopts the features of one of the most delightful of the recent models. It has the short sleeves of the mode, and, with an appropriate hat, it may serve for formal afternoon wear. This is a gown of which the skirt may be worn either short or fairly long, and it is very interesting to note the different effects obtained. The frock is made in misses' sizes.

Very smart in its entire simplicity is the gown which appears at the lower left on this page. It is of dark blue

(*Continued on page 172*)



A smart gown of dark blue moonglo satin which presents a charming silhouette, if aided by a suitable wrap, will brave even winter; $49.50



A navy blue serge frock on youthful lines may be enhanced with steel buttons and a bright suède belt. In 14 to 20-year sizes; $42.50

A Charming Ensemble

SLENDER, tapering, exquisitely graceful, Bagleigh Candlesticks form a symmetrical frame for an article of decorative utility such as the unique Bagleigh ware basket presented below.

This charming ensemble fittingly reflects the artistry of all exclusive Hallmark designs.

Bagleigh Candlesticks are cunningly carved from rare woods. They are finished in antique gold bronze with alabaster decorations.

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Bagleigh Candlesticks—seventeen inches high—the pair complete with delicately tinted candles—

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THE ARRIVAL
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Also Featuring
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STREET DRESSES
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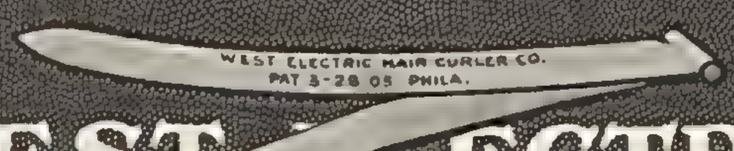
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Wave Your Own Hair

IN 20 MINUTES BY THIS SIMPLE LITTLE DEVICE WITHOUT HEAT



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PRODUCE A MOST BEAUTIFUL AND LASTING WAVE

CANNOT CUT, CATCH, BREAK OR INJURE THE HAIR

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WEST HAIR NETS

Gold Seal 25¢ - Tourist 15¢ - Beach & Motor 10¢

GRAY & WHITE DOUBLE PRICE

Full head size - made by hand from long strong human hair. Free from knots. Perfect match in all shades, including gray and white.

On sale at most good stores or supplied direct on receipt of price and your dealer's name.

WEST ELECTRIC HAIR CURLER CO.

PHILADELPHIA, PA.



SEEN *in the* SHOPS

(*Continued from page 170*)

moon-glo satin with a blouse which ties back, short sleeves, and a collar of Swiss embroidery. An overskirt caught up underneath each side of the front increases the fulness of the silhouette in a way both interesting and effective. It is a gown which, when accompanied by furs, is suitable for afternoon street wear, and which may be worn throughout the winter under a warm top-coat.

The dress which even very vaguely suggests the coat has always a particular effectiveness, and to these characteristic lines is due much of the interest of the navy blue tricotine dress sketched at the upper left on page 170. The basque bodice, finished with a little strap belt of the material over a tight underskirt, and the flaring tunic suggest very vaguely indeed the redingote—but still suggest it. This gown, however, has overcome the one real objection to the redingote, which is that it makes a woman, unless she is supremely slender, look old—a fault which few women will overlook. This dress, however, is eminently youthful, with its wide turn-back collar and cuffs trimmed with wide Hercules braid, and an arrangement of the braid at the front which suggests a jabot. Just above the braid on the sleeves and collar and through the front arrangement, is run a tiny gold braid with a row of little jade green buttons through the middle; in misses' sizes.

For the young woman and for the one to whom youthful clothes are becoming, was selected the frock at the lower right on page 170. It is made of navy blue serge trimmed with tiny steel buttons and with a bright coloured ribbon having an overstitch of black thread. As suggested here, the ribbon is cerise, but it may also be had in jade green if that colour is thought more becoming. A belt of suède completes this very effective little frock which, by the way, buttons down the back; in misses' sizes.

At the upper right on page 170 appears a becoming negligée of crêpe de Chine trimmed with cream coloured lace. It is a simple graceful model and one which may be had in pink, light blue, orchid, maize, Copenhagen blue, rose, coral, or the new sunset.

THE RETURN

I reach the quiet little gate,
I strain the latch and call,
"Open, open, Garden,
—I am here, after all!"

Soft through hedge and poplar bough
Sifts the pale star shine;
The moon is one blue petal
Poised above the pine.

"I have returned, O Garden,
Though I am late, Love knows!"
The garden is all silence
And a wild white rose.

(You scarcely hear the silver step
Of Love across the grass;
It is so dim you scarcely see
Love's face, alas!)

I beat upon the thorny hedge,
Like death the stillness grows;
—Only once a garden yields
Her wild white rose!

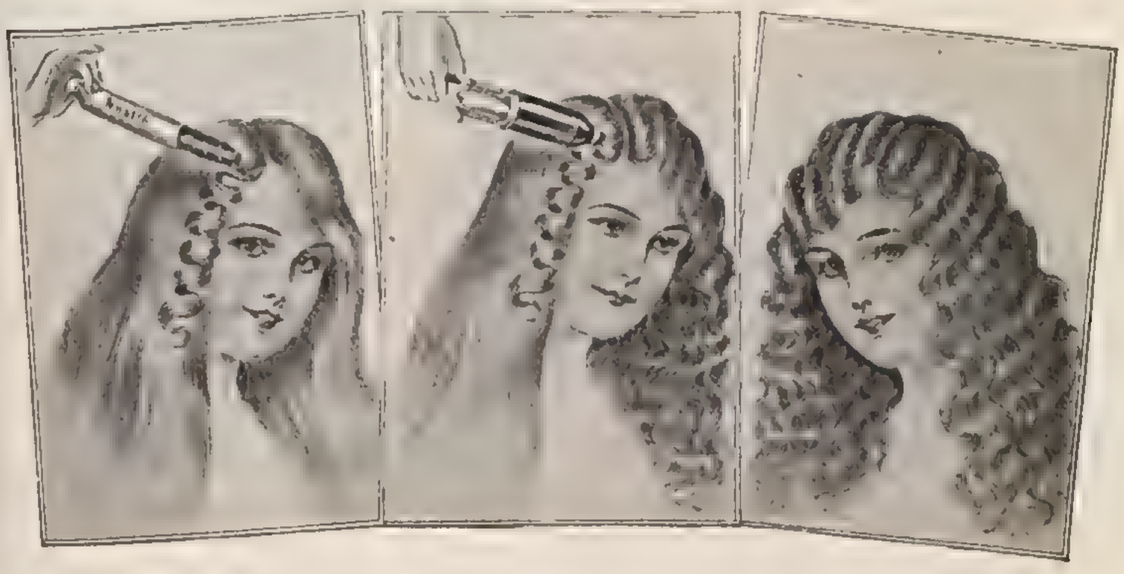
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The Nestlé Home-Outfit for Permanent Waving



We published in the September First "Vogue" a list of recommendable hairdressers in the United States and Canada who give the public the Nestlé System of Permanent Waving.

Were we to publish a list of users of the Home-Outfit, adding to it only one month of testimonials received by us, a whole Vogue issue would furnish insufficient space. A Home-Outfit should to-day cost $25.00 instead of $15.00, but we have retained the old price because we found our purchasers intelligent enough to use the article successfully.



An unsuccessful Home-Outfit in a family is a direct loss to us while a successful one is an investment because constant new supplies are bought for rewaving grown out roots or additional heads. Thus we build up a great business both for ourselves and the benefit of the public.

The Nestlé System of permanent waving should not be mistaken for systems where pastes, lotions or chemical pads are used in conjunction with immense heat.

The process is absolutely safe and under no circumstances could a user damage her hair, while the directions are so explicit and simple that any one can follow them.

The Home-Outfit implements last for many years even if in constant use, which makes Nestlé Permanent waving so moderate in price, that any one forced to look tidy (and who is not) will find Nestlé Permanent waving by the Home-Outfit both cheaper and better for their hair than any other known way.

Illustrated booklet free.

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The Duplex-Alcazar is the original two ranges in one. It burns gas and coal or wood singly or together and can be changed for use with either fuel instantly.

It makes your cooking quicker and more efficient because it gives perfect heat control. If you want an exceptionally hot oven, don't put on more coal, just turn on the gas and let it help.

This very feature spells fuel economy. It avoids waste and that's what runs up coal and gas bills. And with all its advantages, the Duplex-Alcazar takes up no more kitchen space than one old-style stove.

By its use the kitchen is kept as comfortable as the rest of the house. In summer, to keep cool, cook with gas. In winter when you want warmth, use coal or wood. It makes a difference in health and temper too, to work in a Duplex-Alcazar kitchen.

Enough types and styles to fit every need. The pioneer of its kind and still holding the quality lead. See it at your dealers.

For sections where gas is not to be had, there is a Duplex-Alcazar now for OIL and COAL or WOOD. Write for our literature.

ALCAZAR RANGE & HEATER CO.
412 Cleveland Avenue, Milwaukee, Wisconsin

THE DUPLEX ALCAZAR
TWO RANGES IN ONE

ART

(*Continued from page 82*)

even more of sketchiness and less of form. Regarded as compositions in colour, as renderings of atmospheric quality, these canvases are admirable. The difficulty lies in the fact that the figures presented are hardly less atmospheric than the air.

A ZORN PORTRAIT

Lovers of Zorn, as painter or etcher, will welcome to public view again one of his portraits which was, some time ago, shown for a month in the room of recent accessions at the Metropolitan Museum of Art and then, in accordance with museum regulations, withdrawn during the lifetime of the sitter. It is the portrait of Mrs. Walter Rathbone Bacon, painted in 1897, and considered by the artist among the best of his portraits. It is a notable example of the work of the Scandinavian school, those painters of light and reality, portrayed in brilliant colours, an art of which Zorn is master. The directness and brilliancy of treatment in this portrait, combined with the ease and the apparent swiftness of execution, show Zorn the painter and not the psychologist; for masterly as the execution is, there is in the portrait little of personality and no great depth of interpretation. The introduction of the dog portrait has helped, however, to counteract a certain brilliancy which amounts almost to hardness.

Also on view at the Metropolitan Museum are a number of drawings of unusual interest, including one by Beardsley, designed as an illustration for the "Morte d'Arthur." This master of black and white, whose work has had so great an influence on the illustration of to-day, is always of interest, and additional interest in his work has of late been roused by the heated controversy as to the genuineness of a collection recently shown in New York as Beardsley's work.

At the Bush Terminal Building during August was held an extensive exhibition of batik silks, which included some finely decorative, very large, silk hangings, which show how far this old art of Java has been carried in this country and how admirably it is suited to the making of decorative hangings. Of especial note are the silk wall hangings—as large as tapestries and intended to be hung flat like tapestries—designed by Bertram Hartman and by Arthur Crisp and executed by Pieter Mijer.



The fancy which possessed the eighteenth-century English masters sometimes seizes Edgerly, and then she paints such allegories as this portrait of Mrs. Edward McLean as "Friendship"



Radiant freshness and unconscious charm characterize the portrait of Mrs. Pitney, wife of Captain John Pitney, and her little son, John



"The Last Tan of Summer"

SINCE Elizabeth Arden has made it so easy to banish traces of tan, the woman who retains this unbecoming relic of summer is practically "left blooming alone." Not only is a brown, coarsened skin conspicuous, but it appears incongruously mannish with the soft, feminine modes of the incoming season.

Elizabeth Arden's Bleachine Cream will quickly restore your complexion to fairness, and equally valuable are her preparations which make the skin soft and dainty of texture and obliterate the lines caused by exposure to sun and wind. Just what you need depends upon the character of your skin and the climate in which you live. In a humid climate, an oily, shiny condition of skin is particularly trying, but it readily yields to Arden treatment.

Elizabeth Arden will be delighted to advise you how to get the best and quickest results—you incur no obligation by asking this service. If you wish to take up the matter of self-improvement in a systematic and thorough way, she suggests her Home Course, which will teach you how to remedy all deficiencies of skin and contour with her famous Muscle-Strapping methods, how to attain your correct weight, and how to make your hair, eyes, hands and all features contribute to an attractive personality. Ask for brochure about the ARDEN HOME COURSE.

The Arden Venetian Preparations

THESE incomparable Preparations are fully listed and described in "The Quest of the Beautiful," a booklet which will be sent on request. Every woman should keep a copy of this at hand for reference. Send for it now.

VENETIAN CLEANSING CREAM—Frees the pores of all foreign matter and leaves the skin soft and receptive. Should be used preparatory to any complexion treatment. Liquefies immediately—does not stretch the skin or clog the pores. $1, $2, $3.

VENETIAN ARDENA SKIN TONIC should be used after the Cleansing Cream. A mild astringent, it tones, whitens and refines the skin, making it brilliantly fresh and clear. $1.75, $3.25.

VENETIAN SPECIAL ASTRINGENT—A stronger tonic, for flabby, wrinkled skins. It firms sagging muscles, reduces puffiness under the eyes and by gradually tightening the skin, eliminates deep wrinkles. Made of astringent essences and imported herbs, it is a truly wonderful rejuvenator. $3.50.

VENETIAN ORANGE SKIN FOOD—A deep tissue builder of exceptional potency. It is both food and tonic to thin faces and is excellent for filling out hollows in cheeks and around the eyes and forehead. $1.75, $2.75, $3.75.

VENETIAN AMORETTA CREAM—A delightfully fragrant day cream to use before powdering. It gives the skin a velvety softness and protects it from exposure. $1 and $2.

VENETIAN LILLE LOTION is a protective liquid powder which bleaches and refines the skin and gives a lovely finish. Ideal for evening—does not rub off. Mildly astringent, it helps correct oiliness and coarse pores. Blanche, Cream, Naturelle, Spanish Rachel. $1 and $2.

VENETIAN BLEACHINE CREAM—A mild but effective preparation for removing tan. It nourishes as well as whitens the skin and is especially recommended for making the hands plump and youthful. $1.

VENETIAN PORE CREAM—An infallible remedy for coarse pores and blackheads. Restores smoothness and daintiness of texture to the coarsest skin. $1.

VENETIAN ADONA CREAM—If you are somewhat thin for decollete, you will find this a sure means to round out the contours and increase the beauty of neck, bust and shoulders. $1.50, $2.50, $3.50.

VENETIAN ARDENA HAIR TONIC—Especially needed in the fall, when the hair comes out more than at other seasons. It is an agreeable and efficacious invigorator which stops hair from falling, prevents dandruff and retards grayness. $1.50.

VENETIAN EYELASH GROWER—Enhances the witchery of beautiful eyes by growing long, sweeping lashes. $2.

POUDRE D'ILLUSION gives the skin a peach-like bloom. Inimitable in color and quality; exquisitely perfumed. $2.75.

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"Forget me-not shape"

My shape is my fortune

IT makes me easy to handle without slipping from your fingers when you sew me on. It makes me a stronger snap—visibly smaller and neater when attached to your gown or sport suit.

My *forget-me-not* shape gives my big, open, easy-sewing eyes clearer vision, free from needle obstruction.

Harmony
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FORGET-ME-NOT SHAPE
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But there's one thing about me that's very, very sensitive. That's my Federalloy spring.

Just touch me, and I snap shut with a click; and I stay that way till you wish to release me. I hold securely and accurately in place. I never twist or squirm around.

I have that appearance de luxe. My finish in black or white is bright and clean. My edges are expertly rolled so that neither thread nor fabric can be cut. I fear no wringer or iron. Why, certainly, I'm rust-proof.

My size chart on the back of my cards tells you which one of my six sizes is best adapted for every fabric weight from sheerest tulle to heaviest wool.

Remember my name—Harmony—the snap with the forget-me-not shape that dispels dressing discords.

Or, better still, fill out my coupon, enclose 10c and I'll send you a card holding 12 of me and a fine book of premiums you receive for my coupons.

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Dept. E, 25 to 29 W. 31st St., N. Y.

Enclosed find 10c, please send me card of Harmony Snap Fasteners and your premium book.

Sign .....

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My dealer is.....



Asia Publishing Company

As the sun sets over the Nile, the path of light is cut by a sail. This picture was taken by Prince Albert Henry of England during his visit to Egypt

PLEASURES *and* PYRAMIDS

"IT seemed like old times," remarked the *Egyptian Mail*, wistfully, when the great Victory Ball was held at Shepheard's Hotel in Cairo, and the famous old hostelry blossomed with beautiful women and alluring supper-tables in every palmy nook. Egypt, somehow, refused to take the armistice seriously—it waited for the real peace. And so summer was pretty well advanced before the spirit of gaiety took full possession of Cairo and the cooler precincts of Alexandria.

Then his Excellency, Special Commissioner-General Sir Edmund Allenby, and charming Lady Allenby, left the sea breezes of Alexandria to hold their great Peace Reception in Cairo, and Egypt took heart. It seemed that the war was really over, after all, and one might venture to be a little gay. It had been so long since Cairo had had a chance to revel in the minor delights of life. It is hard to wear the sober and strenuous livery of war when the great Sphinx looks upon even the circling airplanes with a calm cynical smile which seems to be saying, "I have seen wars before, my little men."

WINTER BUTTERFLIES

The summer festivities inaugurated with the celebrations of peace will be continued, when, after four dreary years of absence, the winter butterflies come fluttering back to the feet of the Sphinx. Of course, they will not yet find the calm of those blandly sightseeing days before the war. Cairo is still a bit strenuous. It is full of wives who are waiting to join Lord High Administrators in India and the Near East, and Bishops who are planning to unite all the stray Christians of the world into one harmonious whole, and commissions sent out to inquire into everything that can possibly be of interest to the human mind in war-wrecked countries under reconstruction. Now and then, however, there is a commissioner with a beautiful and titled wife who has a lovely wardrobe and who adds in various ways to the gaiety of nations.

But, despite reconstructive commissions and peace celebrations, it will take the return of the winter butterflies to make Egypt really feel like old times, and, by December, having acquired passports and permits, they will come flitting in.

One can not blame them for picking out Egypt as the scene of their gay labours. There is no winter land like it—no such keen and exhilarating sunshine, no such gay international society, no such monuments and ruins to satisfy the wonder of travellers as do those vast inchoate fragments along the Nile.

CONVENIENT SIGHTSEEING

To those who like to combine some educational sightseeing with winter frivolity, Egypt offers a special advantage. In order to see all the interesting places, one does not have to fly from one spot to another, always parting from delightful friends and keeping one's wardrobe in a continual process of rehabilitation and readjustment. All the monuments that one really cares to see are in the environs of Cairo or of Luxor in Upper Egypt. It is best to plan to spend the winter in Cairo with a trip up the Nile and a few weeks among the ancient ruins of the Pharaohs, as a kind of holiday from winter festivities.

Egypt may be reached from any one of several Mediterranean ports,—Brindisi, Genoa, Marseilles, or Naples—by a journey of from four days to a week over a brilliant and sparkling sea. One may land either at Port Said or in Alexandria. In Port Said, there is little to see. It is a nondescript town full of odds and ends of all the populations of the earth. The venders, of course, will let you know that you are in Egypt by trying to sell you a little Moses in the bullrushes and scarabs fresh from the factory. It is best, however, to flee from their blandishments and take the first train to Cairo,

(*Continued on page 178*)



22 fast colors

Black that *is* Black; Navy that *is* Navy; and the other dark colors, as well as the lighter and more delicate shades.

Then think of the almost innumerable "off shades" you can make by combining these standard Sunset colors, one with another. That is what makes home dyeing with Sunset such a fascinating pastime.

Any woman can do the work of a professional dyer in her own kitchen—just the shade she wants; make old fabrics look like new—and the cost is a mere trifle.

Dressmakers are delighted to find how easy it is to match dress trimmings by getting white material and dyeing with Sunset.

Sunset is fast because the color is boiled in to stay: The gentle boiling does not injure the fabric but is absolutely necessary to make the color fast.

Sunset is the original soap dye, and those who have tried, know that there is no substitute for

Ask your dealer for your favorite color or send us his name and fifteen cents and we will mail a cake postpaid. Most people buy Sunset by the box and have it always in the house.

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Pretty Teeth

Are White Teeth—Free From Film

All Statements Approved by High Dental Authorities

Film is What Discolors

WHEN teeth discolor it means that film is present. That slimy film which you feel with your tongue is a stain absorber. When tartar forms it is due to the film. The film clings to the teeth, gets into crevices and stays. Remove that film and teeth will glisten in their natural whiteness.

Film causes most tooth troubles. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea.

The tooth brush alone does not end film. The ordinary tooth paste does not dissolve it. That is why the old-way brushing fails to save the teeth.

Dental science, after years of searching, has found a way to combat that film. Many clinical tests under able authorities have proved it beyond question. Leading dentists everywhere now urge its daily use.

The method is embodied in a dentifrice called Pepsodent. And we are supplying a ten-day test free to anyone who asks.

Watch the Teeth Whiten

We ask you to send the coupon for a 10-Day Tube. Use like any tooth paste. Note how clean the teeth feel after using. Mark the absence of the slimy film. See how teeth whiten as the fixed film disappears. It will be a revelation.

Pepsodent is based on pepsin, the digestant of albumin. The film is albuminous matter. The object of Pepsodent is to dissolve it, then to constantly combat it.

Until lately this method was impossible. Pepsin must be activated, and the usual agent is an acid harmful to the teeth. But science has discovered a harmless activating method. It has been submitted to four years of laboratory tests. Now pepsin, combined with other Pepsodent ingredients, gives us for the first time an efficient film destroyer.

It is important that you know it. To you and yours it means safer, whiter teeth.

Cut out the coupon—now, before you forget it—and see the effects for yourself.

PAT. OFF.
REG. U. S.
Pepsodent

The New-Day Dentifrice

A Scientific Product—Sold by Druggists Everywhere

Send the Coupon for a 10-Day Tube

Note how clean the teeth feel after using. Mark the absence of the slimy film. See how the teeth whiten as the fixed film disappears. (232)

Ten-Day Tube Free

The PEPSODENT CO., Dept. 717
1104 S. Wabash Ave.,
Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

Name .....

Address .....



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We marvel at how many mothers look on Puffed Grains as distinctly Sunday foods. Millions of Sunday breakfasts start with these bubble grains. And the typical Sunday supper is a bowl of Puffed Wheat in milk.

But why for Sunday in particular?

That's a wrong idea. Puffed Grains are not mere tidbits, not mere food delights.

Puffed Wheat and Rice are whole grains steam exploded. They are made by Prof. Anderson's process—by shooting the grains from guns.

They are toasted, flimsy bubbles, puffed to eight times normal size. The texture is enticing. The flavor is like nuts.

But the great fact is that every food cell has been blasted. Digestion is made easy and complete. Thus every atom of the whole grain feeds.

These are ideal foods for every day—for every hour, in fact. Children need a whole-grain diet. Here are the best of whole-grain foods, best fitted to digest.

Serve in every way you can.

The Quaker Oats Company

Sole Makers



For Breakfast
Mix With Any Fruit



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Puffed Wheat **Puffed Rice** **Corn Puffs**

Also Puffed Rice Pancake Flour



Puffed Rice Pancake Flour
—A Mixture

Now your grocer has a new Puffed Grain delight. It is Puffed Rice Pancake Flour—a flour which we have perfected by testing a thousand blends.

Ground Puffed Rice is used to give the pancakes a fluffy texture and a nutty taste. It makes the finest pancakes that were ever served. 3189



Asia Publishing Company

Here might have come the daughter of the Pharaohs of old, but not to draw water like this interested little maid of modern Egypt

PLEASURES AND PYRAMIDS

(*Continued from page 176*)

engaging rooms by wire before you start; for, after the season begins in November, all hotels are likely to be crowded. The five-hour ride by rail is a not unpleasant way of making one's début in the desert, as the trains are clean and comfortable. You pass along by the Suez Canal and then turn out through the tawny sand of the desert, sparkling beneath a vast and brilliant sky and losing itself in low upheavals in the distance, like the waves of a tossing sea. For some time, you will be able to see ships apparently gliding along over dry land, but really in the Suez Canal. You may still see traces of the war hereabouts, too, though time is fast obliterating them. By this time, the junkman must have carried away the pathetic remains of torpedoed ships that used to be piled up on the edge of the Canal.

ALEXANDRIA THE GAY

If you land at Alexandria, you may like to stay for a while at Ramleh, not a great distance outside of the city, and the one really good bathing place in Egypt. It is like immersing one's self in white wine to dip into that sparkling sea in the twinkling sunshine. There is always a brilliant company at Alexandria, though it is most flourishing in summer when the heat drives thither the inhabitants of Cairo. Alexandria has nothing of the character of old Egypt, for it was built by Alexander, and its ruins are Greek, Roman, and early Christian. It is interesting to read "Hypatia" here, for in this city were laid many of the scenes, and the whole story becomes wonderfully vivid as one wanders among the few relics that remain from the old time.

Whether one lands at Port Said or at Alexandria, Cairo is the real Mecca of the winter visitor in Egypt, and thither one's feet inevitably turn. The journey from Alexandria to Cairo by rail takes about four hours and carries one through the green, canal-fed delta country.

In Cairo, one is precipitated into the gayest society in the world, a little pageant of changeful festivity and fashion. To the usual entertainments of a European capital is added the peculiar charm of an Oriental resort. One may pass morning after morning quite happily watching the wonderful moving throngs of camels and automobiles, of dignitaries in fez caps and turbans and gold braid, of veiled ladies who look like bundles of old clothes perambulating through the streets, of venders and street magicians who pass beneath the famous terrace at Shepheard's. It is almost a shock to come back from this vision of the Orient to a polo game in the afternoon or a ball in the evening. But even polo and fashionable costume acquire an air of romance when one may be set dreaming by a glimpse of the blue uncompromising forms of the Pyramids as one glides to the polo grounds in one's motor. Incidentally, motoring, too, has its unique adventures in Cairo. That camel is yet to be constructed which will condescend to step out of his way for any foreign machinery, and the camels' masters are of a similar disposition.

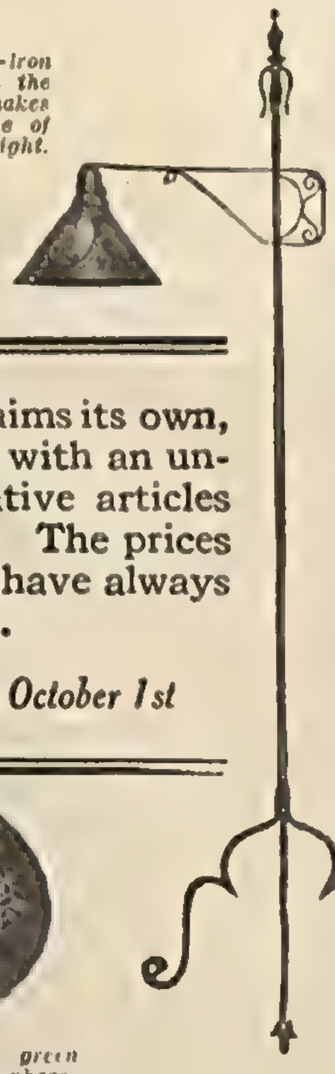
INTRIGUING BAZAARS

It is sometimes amusing to leave the Europeanized avenues of the foreign settlement in Cairo to wander among the narrow dirty streets of the native city. Here are the mosques and the bazaars. The mosques are interesting mainly as a general adornment to the landscape. The silhouettes of their domed tops are always lovely, and, at first, there is something solemn and impressive about the hours of prayer and the prostrate worshippers. But they do not offer the stir of life that surrounds an Italian cathedral, nor such a wealth of pictorial detail in the architecture. The bazaars are far more exciting. One never wearies of wandering down the little alleys and peering into cubby-holes where some bland turbaned individual always consigns his patron to the mercy

(*Continued on page 180*)

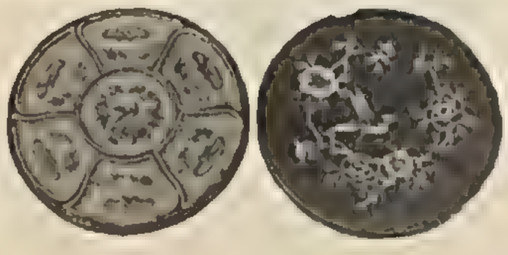


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The Fall Catalog is ready October 1st



982—*Japanese sweetmeat box of dark green lacquer, cover decorated with flowers and pheasant design,—with a set of seven China linings. 12 in. dia. Price* $3.50.

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Fulton & Smith Streets, BROOKLYN, N.Y.
Lamson & Hubbard Co.
92 Bedford Street, BOSTON, MASS.

PLEASURES AND PYRAMIDS

(*Continued from page 178*)

of Allah and serves coffee before proceeding to cheat every piastre out of the purse. If the wanderer has the patience to enter into the quaint little drama that Oriental bargaining involves, and to keep it up day after day, he may get lovely rugs and brasses and odd jewellry at prices which will still enable him to pay the American customs duty on them without bankruptcy.

From Cairo, it is very easy to go out to see the Pyramids and the Sphinx. It takes less than an hour in a carriage and only a few minutes by motor—though motoring, as aforesaid, is not unalloyed pleasure around Cairo, one must take too much care to avoid damaging the camels. The road to the Pyramids is attractive in winter when everything is fresh and green and when often, from the distance, the Pyramids may be seen reflected in great sheets of flood water. It is strange to come nearer and nearer to these vast monuments,—so rigid, austere, and solemn. One has to live with them day after day to love them, and watch them in their changeless pride against the changing sky; after that, nothing holds quite their place in the imagination. They are not beautiful; they are simply vast and strange. Near at hand, they are rough and crude piles of jagged rock which was once covered with brilliant white stone and rich carvings. The Sphinx is even more strange and rude. Accentuated by each repeated visit, that half-shapeless lump of stone takes on a grave mysterious personality, solemn, quiescent, immutable. The Pyramids should be seen at least once by night beneath the stars. Near the Pyramids, there is a good hotel called Mena House, where one may rest and drink tea on these excursions from Cairo.

LUXOR THE VAST AND ANCIENT

The lure of the Sphinx suggests to the sensitive visitor the great past of Egypt and leads to the thought of Luxor, where are massed the greater part of the ruins of the Pharaohs. The most delightful way is to take the Nile trip on one of the tourist steamers. It is beautiful to see the whole panorama of the lazy river life glide by,—the junks that seem to sleep on the chocolate waters, the quaint little sailboats, the mosques, and palmy villages along the shores. It is lovely, too, to dance on deck under the great desert stars, as the ship, throbbing with music and shining with light, moves up the mighty flood through the darkness. If it is not desirable to make the trip by water, however, there are trains *de luxe* which go to Luxor in a day through many a mosqued and minaretted town.

In Luxor, one comes into the midst of the monuments of old Egypt,—vast, mysterious, majestic. They are not lovely like the Greek monuments. They have noble plainness, even a lack of shapeliness. But when you have wandered beneath the gigantic columns of the temple of Luxor, and walked up the Avenue of Sphinxes to Karnak, and seen that cruel and mighty statue of Sikhet which the Arabs fear as an ogress who devours all who approach her, and looked upon the Colossi sitting in the midst of the flooded Nile, battered solemn personalities in stone—then you have caught a glimpse of the true secret of Egypt and its eternal verities; and you will appreciate the gay warp and woof of Oriental life in Cairo the more, for this glimpse of something old, and vast, and strange that always lies beyond.

THE ESSENTIAL WARDROBE

But even in the most romantic countries, there is something that one must always consider—clothes. For the winter season in Cairo, one needs the gayest wardrobe that Paris can provide, all of a summer lightness and fluffiness. The climate is like that of a rather cool summer in the mountains. It is well to include a warm coat for motoring or boating on the Nile, and a distinctly cozy evening wrap. For sightseeing, a smart sports suit of English tweed with stout boots and gloves to match, is the most suitable garb. Egypt is not in the tropics, and hence the usual tropical outfit, in the way of sun helmets and similar protections from the heat, is not really necessary—despite the fact that English tourists will persist in arriving in costumes that would do justice only to India. There are excellent shops in Cairo, too.

To the visitor with a becoming wardrobe, a social heart, and a purse that is not too hopelessly light, a winter in Egypt should furnish happy days and merry friends, and a lasting vision of things old and great and very strange.

MARJORIE BARSTOW.



Inter-church Photographic Service

Toward the horizon, the desert sands retreat in soft undulations like the waves of the sea, a background for the Arab who has alighted from his camel at the hour of prayer



Every new shade the silk for a perfect match

HEMINWAY'S SEWING SILKS

Strong, smooth, easy-working—they add dollars to a garment's value.

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New Shades *for* Fall and Winter

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3591 **Peanut** — a pleasing variation that takes the place of **Sand.**

3454 **Lava** — a darker **Taupe** especially popular for millinery.

3247 **Malaga** — wine-red, related to the familiar **Burgundy.**

3324 **Hemlock** — natural dark green, warm and pleasing.

3020 **Burnt Orange** —a flashing tone of quality.

3260 **Ember** — a nasturtium or Capucian shade.

Note: These shades are matched in the cards of the Textile Color Card Assn.





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Cleaning, like heating, should be one of the permanently installed features of every home. House cleaning is done quickly, easily, and thoroughly with the Arco Wand. Dust and lint from mattresses, upholstery, curtains, rugs, etc., is instantly removed and piped away.

ARCO WAND VACUUM CLEANER

Makes the housewife independent of extra help

The ARCO WAND is useful all over the house, and its efficiency is so great that a few moments' easy stroking with the handy tools leaves not a trace of dust, dirt, or lint. The ARCO WAND is a permanent improvement and attraction for Residences, Apartments, Hotels, Clubs, Schools, Theatres, Churches, and any Public or Private Buildings.

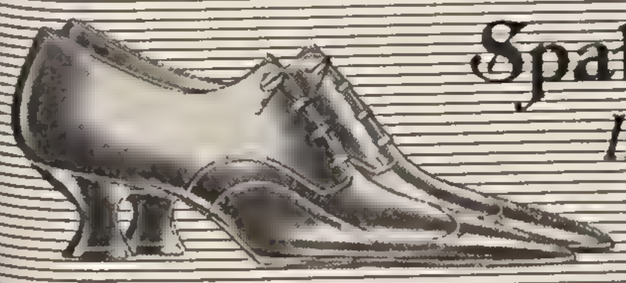
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In tan or black Russia

$13.00

The supremacy and exclusiveness of O-G footwear fashions are further enhanced by O-G prices; as they always insure the practice of common sense economy.

Choose O-G shoes

Out-of-Town Orders receive prompt and careful attention.
Write for the free Fall and Winter O-G Style Booklet.

O'CONNOR & GOLDBERG

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SEVEN O-G STORES IN CHICAGO

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"KERAMI"
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There is nothing that gives greater satisfaction than the feeling that one is well-dressed. Fur fabrics from

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afford exceptional opportunity to dress well, and to do so with comparative economy.

These fabrics inspire beautiful coats, coatees, stoles, muffs and millinery and can be easily made at home of these wonderful materials which so closely resemble real furs. They are so diversified in pattern that it is possible for you to select a reproduction of your favorite fur..

These fabrics have been successfully used for years by leading garment manufacturers, and today they can be purchased by the yard at most of the better-class department stores.

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To make it more simple for you to get in touch with style experts, to study their suggestions and make your garments from these materials, we will send you on request a booklet, which contains illustrations of several garments made from Vogue patterns. These patterns were designed expressly for the use of The Shelton Looms fur fabrics, and can be found at any Vogue Pattern Agency.

Send for this booklet today, and ask for name of store nearest you which handles The Shelton Looms products.

When you buy a fur fabric coat or material by the yard, look for The Shelton Looms label or imprint.

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WHAT THEY READ

THE CHINESE PUZZLE, by Marian Bower and Leon M. Lion, makes the mistake of letting the reader into the secret of the puzzle so early in the story that the element of suspense is all but eliminated. Had the fact of that brief visit of Naomi Melsham's mother to "Zouche" been suppressed, the story would have been one to follow with that intensity of interest which it is the great virtue of the mystery story to inspire. Interest, indeed, remains to it, for the book is well written and the characters are sufficiently alive to create the necessary illusion of reality. It is not, however, sufficiently well written to stand upon its own merits, considered as a study of character or as a novel of diplomatic life, and it does not live up to its announcements as an absorbing and bewildering mystery story.

Many a book has been redeemed from banality by the introduction of an Oriental thread into its plot, and it is precisely the creation of the old Marquis Chi Lung which saves "The Chinese Puzzle." Mention should also be made of Lady de la Haye, the mother of Sir Roger, the brilliant young diplomat whose career is brought to an untimely and undeserved end by the events of the ill-starred diplomatic house-party at "Zouche," the family estate of the de la Hayes.

Though minor characters in the story, these two are its real creations. Naomi, the lovely and lovable daughter of the adventuress, Mrs. Melsham, Roger himself, and Marketel, the great financier, are all, more or less, stock characters. Old Chi Lung with his superhuman cleverness and his super-occidental fidelity, and the gracious, generous, and far-sighted Lady de la Haye, however, have each a personality all their own, and they are personalities worth meeting, even at the cost of some pages of rather tedious reading. (New York: Henry Holt and Company; $1.60 net.)

THE MAN WITH THE LAMP, by Janet Laing, dedicated to "the True, the Beautiful, the Good among the Accursed," paints the tragedy of the German who has remained a human being, who sees the deeds of his country as all other human beings see them, yet who finds himself bound by the loyalty to which he has been born and bred and by the memory of the older Germany of the poets and musicians. Granting, as many people will, perhaps, be unwilling to grant, even for the sake of argument, the possible existence of such Germans, it is clear that here is a new theme of unlimited possibilities for ambitious authors. Such was the theme of "Friendly Enemies," and such will be the theme of endless volumes yet unwritten.

"The Man with the Lamp" is an able handling of this theme by an author with a keen and kindly eye for human nature and a gift of gentle satire. We meet the German before the war as a finely sensitive lad with a genius for music, educated in England and traveling in Scotland with an English tutor, who is himself an eccentric genius bent on investigating the mysteries of the subconscious mind. We meet him again four years later cast ashore from a wrecked submarine at that very point of the Scotch coast, Rathness, where he had previously journeyed with his tutor on a holiday.

At this point, the thread of his story joins the other thread of vital interest in the book, the story of the delightful Mrs. Abercrombie whose character and experiences in war-time England are among the best of the author's present achievements. Middle-aged, charming, and infinitely capable, Mrs. Abercrombie takes an active and wise and often amusing hand in the affairs of every soul in trouble—a contract certain to include, from time to time, every person she ever meets. At the moment, she is on her way to assume charge of the psychic tutor, too deeply absorbed in psychic phenomena to heed such material needs as dinner and thereby causing sore distress to his good Scotch landlady at Wood End

Generously refusing to know more of the stranger at her gates than that he is penniless, in trouble, and trying to find his old tutor, she takes him with her to Wood End, whither the tutor has retired to pursue his studies in a peace not to be interrupted by such humdrum things as meals. Here the complications begin, and here the tragedy takes place

(*Continued on page 184*)

Ralc

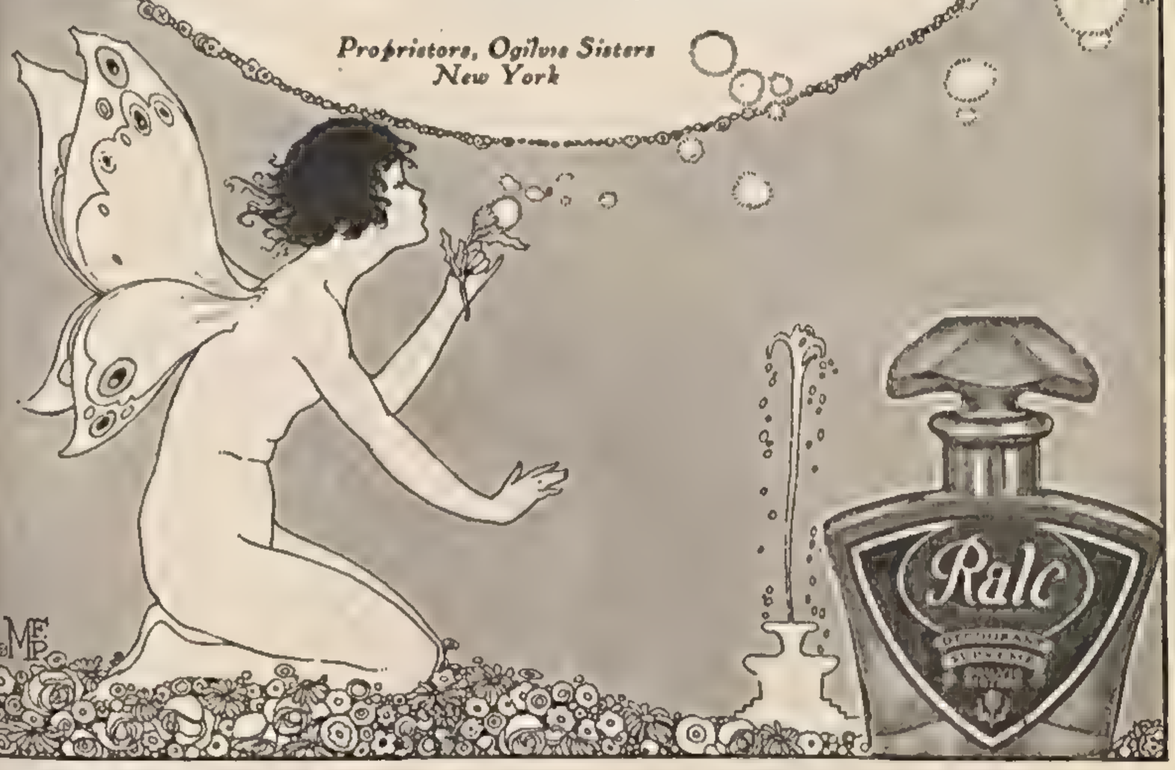
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Tan Grain Leather Oxford



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Ribbed Wool Stockings

Light or dark green, heather brown, dark oxford gray 4.00

Plain Wool Stockings

Light or dark green, heather brown, dark oxford gray, with clox . 5.00

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GOWNS · SUITS
WRAPS · COATS

LUXURIOUS FURS
Gracefully draped,
distinguished looking
Wraps and Coats



WHAT THEY READ

(*Continued from page 182*)

—no banal tragedy of betrayal of friendship, but the tragedy of the German's own soul, which is tragedy to the end, unmarred by the happy ending which critics decry and readers adore.

Tragedy though it is, however, the tragic element is counterbalanced by so much that is human and normal and even humorous, that the final impression of the book can hardly be tragedy, however deeply we may feel the cruelty of a hard fate undeserved by the person on whom it falls. There is the engaging episode of Old Ellen and Young Ellen, who is "no' so young hersel'," and Young Ellen's suitors, all deftly sketched and all convincingly and entertainingly Scotch. Mrs. Abercrombie herself, for all her generous kindness of heart, is no less the mark for certain delicate shafts of satire. The story moves rapidly and carries the reader with it—not, perhaps, to great heights or unknown depths, but along a pleasant highroad "where the race of men go by." (New York: E. P. Dutton & Company; $1.90 net.)

REBELLION AND ROMANCE

THE HOMESTEAD, by ZEPHINE HUMPHREY, is that rare thing, a book so well written that the reader takes a conscious pleasure in the workmanship of it. The plot is neither superlatively good nor essentially original, but there is about the book a clarity of expression, a sensitiveness to the finer shades of meaning in the chosen word, and a harmonious phrasing which are in delightful contrast to the slipshod writing which fills too many of the volumes of our lighter fiction.

The theme, as has been said, is not a new one. It sometimes seems that when our authors are not building on the fallacy of the wicked city and the sainted country, they are devoting their energies to proving that death by stagnation awaits him—and especially her—who seeks to dwell in the all-too-peaceful peace of woods and fields.

Granted the theme, however, the treatment is excellent. The author presents to us a girl in whom two temperaments are at war,—the love of the old homestead and all it stands for, inherited from generations of sober, sturdy, New England Marshalls, and a strain of roving blood, together with a mind intensely alert, inherited from a picturesque sea-captain grandfather who had married into the sober Marshall family. The struggle of the two natures is finely analyzed, and the characters brought in as a background or as an influence in the struggle, bring with them a fine sense of verity and a nice valuation of human character.

Possibly the story would have seemed more forceful, in itself, some ten years ago. At present, one finds it hard to see why people of so abundant means as the Marshalls should have to face the alternative of either giving up the ancestral home entirely or remaining tied to it, like a convict to his ball, without even the relief of mental interests in the outside world. After all, farming is a business more or less like any other. Even the principals in it can, from time to time, leave it to the care of subordinates for a day or so. They are no more obliged than is the manufacturer to devote every thought and interest to it. So the alternative faced by Barbara is not quite convincing, yet doubtless the author would hold that the very Marshall tradition under which she suffered forbade such modern expedients as journeying to town in search of diversion

The book, however, whether one accept its logic or not, is entitled to a rank above the average and promises much for the author, whose publishers do not exaggerate in saying that she writes "with the dignity and fineness which we associate with the work of an earlier literary generation." (New York: E. P. Dutton and Company; $1.90 net.)

FLOWER O' THE LILY, by BARONESS ORCZY, is one of those swashbuckling romances which delight youth and sometimes even interest age as well. These re-creations of the life of the past, in form more glorious than it ever knew in the time in question, touch a responsive chord wherever romance still lives. Among those who create such romance, the Baroness Orczy has been a notable figure ever since the long-ago success of "The Scarlet Pimpernel." The present volume is, perhaps, not at the level of her highest achievement, but it is none the less an excellent tale.

The story takes us back through the centuries to sixteenth-century Flanders, to find it in its traditional rôle of battle-ground. Worthy descendants of the Knights of the old metrical romances, who, single handed, slew their infidel Saracen opponents by hundreds, lead a dashing life in these pages in which virtue suffers and is rewarded, vice sins and is duly punished, and the brave not only deserve, but receive the fair.

A bit of the romance of real life appears in the dedication of the volume to "My son, John Montagu Orczy Barstow, 2nd Lieutenant, 17th Lancers. I dedicate to you this story of the brave days of old Cambray, as a token of fervent prayer that the valiant city will once again be freed from the thrall of foreign foes by your gallant comrades in arms, as she was in those far-off troublous times, which were so full of heroism and of romance,"—a prayer happily answered. (New York: George H. Doran Company; $1.50 net.)

THE WAR IN VERSE AND RECORD

A TREASURY OF WAR POETRY, BRITISH AND AMERICAN POEMS OF THE WORLD WAR, 1914-1919, SECOND SERIES, edited by GEORGE HERBERT CLARKE, gathers together some of the most significant of the war verse not included in the first series.

Undoubtedly, it is too soon to foretell what or how much of our war verse will survive. That a certain amount of it will survive, we are well assured. Such poems as John McCrae's "In Flanders' Fields," Rupert Brooke's "The Soldier," and Alan Seegar's "I Have a Rendezvous with Death," have become an integral part of our consciousness; we can not lose them. Other verses less well known, but equally certain to survive the judgment of years of peace, are those of "Magpies in Picardy" by T. P. Cameron Wilson, which is included in this "Treasury of War Poetry."

MAGPIES IN PICARDY

The magpies in Picardy
Are more than I can tell.
They flicker down the dusty roads
And cast a magic spell
On the men who march through Picardy,
Through Picardy to hell.

(The blackbird flies with panic,
The swallow goes like light,
The finches move like ladies,
The owl floats by at night;
But the great and flashing magpie
He flies as artists might.)

A magpie in Picardy
Told me secret things—
Of the music in white feathers,
And the sunlight that sings
And dances in deep shadows—
He told me with his wings.

(*Continued on page 186*)



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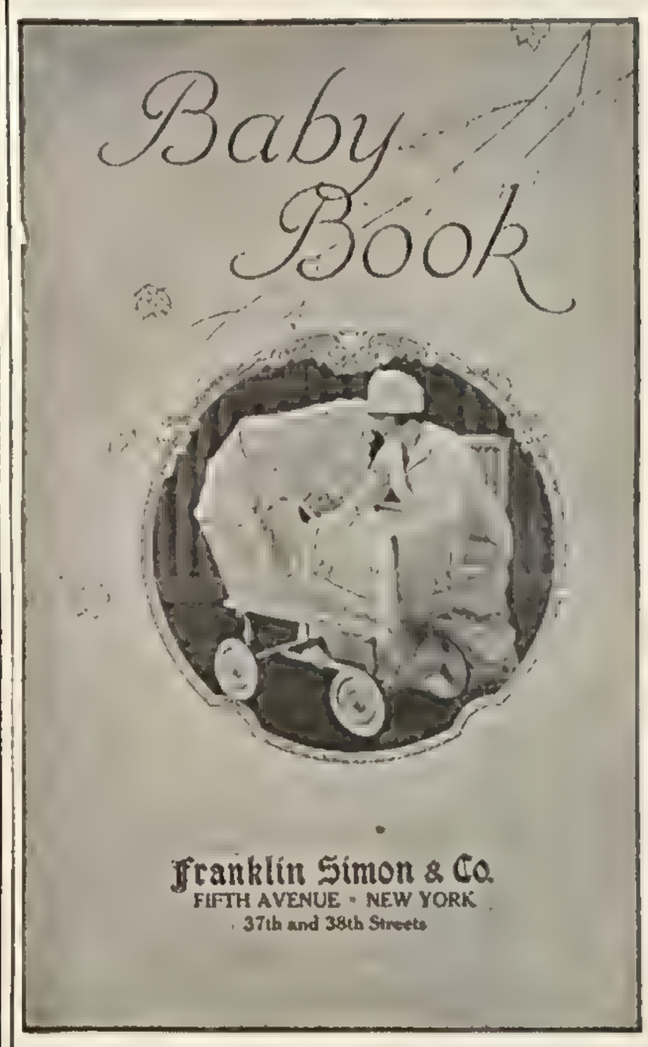
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WRAPS: GOWNS: FURS:

WHAT THEY READ

(Continued from page 184)

(The hawk is cruel and rigid,
He watches from a height;
The rook is slow and sombre,
The robin loves to fight;
But the great and flashing magpie
He flies as lovers might.)

He told me that in Picardy,
An age ago or more,
While all his fathers still were eggs,
These dusty highways bore
Brown, singing soldiers marching out
Through Picardy to war.

He said that still through chaos
Works on the ancient plan,
And two things have altered not
Since first the world began—
The beauty of the wild green earth
And the bravery of man.

(For the sparrow flies unthinking
And quarrels in his flight.
The heron trails his legs behind,
The lark goes out of sight;
But the great and flashing magpie,
He flies as poets might.)

While the war verse of such high merit as this is the exception, so also is the war verse of unrelieved mediocrity. Moreover, poets have, admittedly, been always among the clearest interpreters of the psychology and emotions of their age. Here in their verse is the opportunity to study from many angles the psychological and emotional reactions of men and women to the events and situations of war, whether on the fighting front, beside the lonely hearth, or in the endless chain of war work. (Boston and New York: Houghton Mifflin Company; $1.50 net.)

HELPING FRANCE, A STORY OF THE RED CROSS IN THE DEVASTATED AREA, by RUTH GAINES, tells the story of war work as seen by a member of the Smith College Red Cross Unit. Such first-hand records of great experience are bound to come to us abundantly for many years to come, and each will be worth the reading, for each will bring some individual note unheard in the others.

Unfortunately, the present volume deals overmuch with statistics and quotations and a deal too little with the individual vision. It contains, on the other hand, so much of interesting and inspiring information regarding this splendid work that one may well pardon it for reading a little like an annual report. It is to be regretted, however, that the author could not have realized that it is possible for an author to suppress her own personality in deference to the cause she serves without suppressing the personality of her narrative.

Of special value is the glimpse forward to the further help which the Red Cross plans to give until the rehabilitation of these wasted lands is complete. The book is appropriately illustrated with sketches and etchings (New York: E. P. Dutton & Company $2 net.)

COMRADES THREE

We were three comrades blithe as dawn
Rode forth to save the world;
Against us legions massed in hell,
Their crime and violence hurled.

But we shall rise victorious,
Though dumb we lie and slain;
Beauty and Love and Youth, God knows,
Shall claim their own again!

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From time to time we have spoken in our ads. about the ever increasing prices of materials and advised our patrons to utilize their old-fashioned gowns for re-making.



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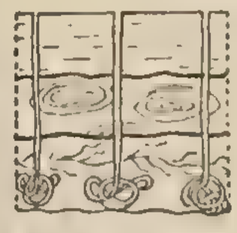
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If one had been an Egyptian and had yearned for the very latest thing in chic some thousand years B. C., this is the sort of thing that would have happened. The costume is absolutely authentic

VERSATILE WAYS *of* DOLLS

MOST people think that dolls just naturally have to be brought by Santa Claus and that nobody else knows anything about the perfect doll baby nobly planned. Besides, they believe, too often, alas, that the place for any proper doll is in the nursery. Forgetting how times have advanced, it never occurs to them that a correct doll goes about everywhere nowadays,—to school, to exhibitions, and, if of a pronouncedly inquiring turn of mind, even to museums.

A NEW WIZARD

A really remarkable champion for the emancipation of dolls from their plaything sort of existence has been Mrs. Elizabeth E. Scantlebury. Next to children, Mrs. Scantlebury loves dolls. And she realized that children love dolls, too, and would be only too radiantly pleased to learn even their lessons from these silent little companions. Not so very long ago, working under this inspiration, Mrs. Scantlebury dressed a set of dolls to represent the children of different countries. There were Wilhelmina and Pieter, just as quaint as their Dutch costumes could make them, and a roly-poly Eskimo with a crisp little name that sounded like the frosty tang of his own snow land; there was a blithe little person from the Swiss mountains. Japanese babies, Arab, and Russian, they all were there looking like real babies grown suddenly very still, but quite as full of mischief as ever.

These dolls had the great charm and advantage of representing in an absolutely authentic manner the costumes of the countries for which they were dressed. An old Chinese laundryman, when shown the Chinese boy, burst into squeals of delight. And as for Lotus Blossom, wearing her wooden shoes with short stilts that fit into holes in the bottom, she might have tripped about in the rain any grey and lavender day in Tokio. The round wax faces of all these coy persons were tinted to the complexion of their countries, and every coiffure was just as curled or straight as nature meant it should be in that particular spot of the globe.

A FLATTERING RECEPTION

This gay and remarkable group of young round-eyed persons was dressed for the use of teachers in primary schools. Almost immediately, educa-

(*Continued on page 190*)



For all her lovely gaze and that bewitching Tudor arrangement of lace and satin, trust her not—once her name was Elizabeth, and she chopped off Mary's head

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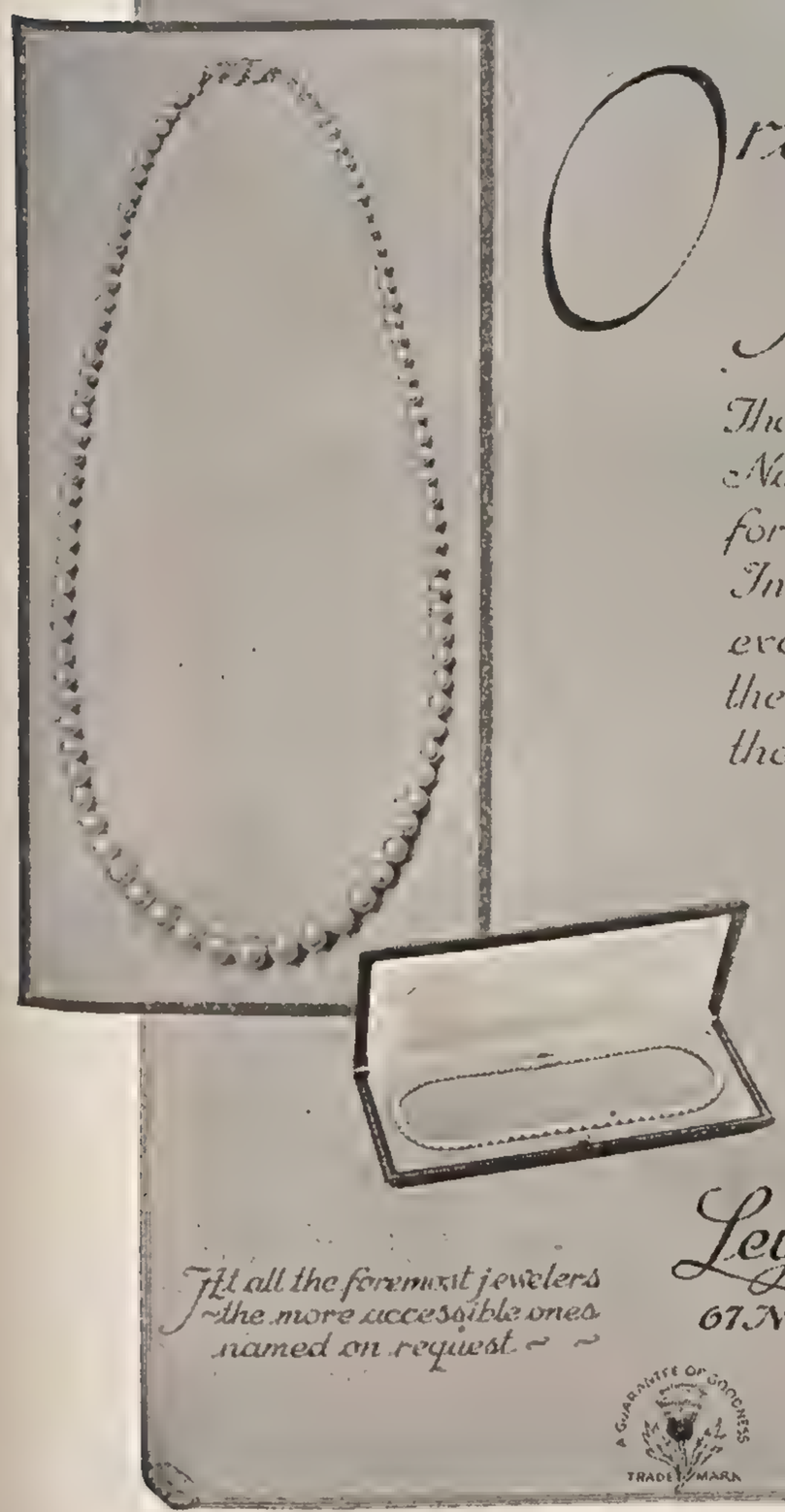
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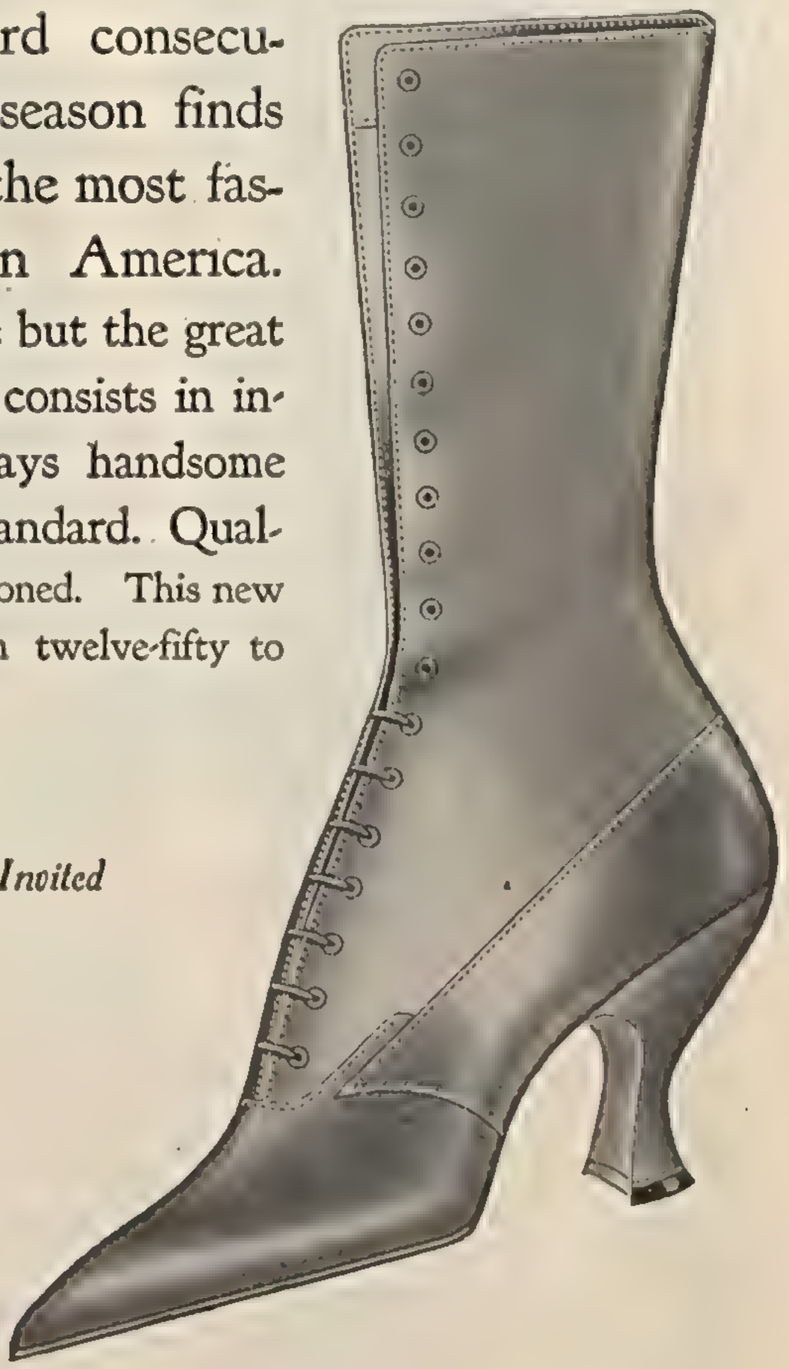
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Ruffles, hoops, sprigs of flowers, properly startled gaze—one knows she is mid-Victorian

VERSATILE WAYS OF DOLLS

(*Continued from page 188*)

tors began paying flattering attention to this original undertaking. One set of the dolls went sailing down to Buenos Aires, another was sent off to far Kyoto in Japan. Then the children's department of a public library in one of the large cities in the West called for a set, and before long, they were being adopted by normal, public, and private schools as invaluable aids.

THE COMRADESHIP OF DOLLS

When Tommy and Mary go to the classroom and begin scowling over the tangles of "jography," things begin to straighten out at once, the moment one of these charming dolls enters the classroom. Since the costumes are as religiously authentic as they are entertaining, the wide-eyed young student feels almost as if he had had a chat with somebody of his own age straight from Russia, Arabia, or any other of those countries so bewildering to the small brain. In fact, the dolls have made geography immensely popular.

PICTURE BOOKS

The maker of these dolls was not content to send her dimunitive actors into the classroom without their speeches. Besides, many teachers were asking for stories about these interesting folk. Later on, then, Mrs. Scantlebury wrote a book for the use of schools, called "Homes of the World Babies in Silhouette." These were instructive tales illustrated throughout with pictures in silhouette—simple, easily understood, but absorbing representations that would claim devoted attention from the rosy-cheeked boy or girl buried in its blithe amusing pages. Naturally, this book met with a large success.

Bye and bye, this inventive and cleve:

(*Continued on page 192*)



Only one country in the world could be responsible for such pretty love-making—France; and only one age—that eighteenth-century let's-go-a-Maying-but-first-let-me-kiss-your-hand time

Weyman

California Sports Hats



—Soft velvet hat trimmed with squirrel is exceptionally smart.

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Discriminating women look for this label

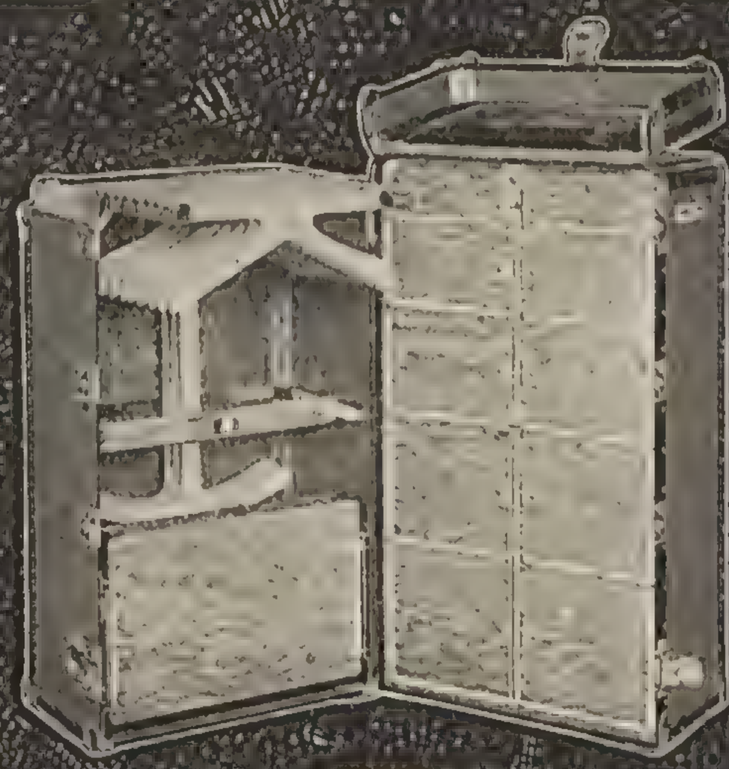
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Children love this furry couple—chubby Eskimos who peep out impudently from warm shaggy hoods



VERSATILE WAYS OF DOLLS

(*Continued from page 190*)

little dreamer of dolls turned her attention to costume puppets. She has prepared shop-window pageants, anniversary exhibits, and displays at fairs. One Christmas, there was a Yule-log party all made up of her little round-faced people. Children and grown-ups, too, crowded around the show window of the big shop where these irresistible groups held forth.

Mrs. Scantlebury chooses her subjects from every period—even that impossible Mother Goose dynasty when old King Cole held his gentle sway and the Old Woman Who Lived in a Shoe had such a time crowding in her bewildering number of children. And always, whether it is a pompous Louis XIV or an imperious Queen Elizabeth, one may be sure that not one detail of the costume is imperfect. Skipping out of the eighteenth century comes a provocative little maid in prim pantalettes, her hands demurely in the most amazing of pockets. Or trailing a stately way from the dramatic fourteenth century, one meets a wistful lady in red silk, the colour beloved of many a sighing troubadour, wearing on her flaxen head one of those huge steeple head-dresses without which no lovely creature of that age could have woven her tapestries or walked in the wide romantic gardens.

A SMART EGYPTIAN

Most triumphant of all is the Egyptian doll. Those negligent B. C. artists and sculptors, even when they made a statue, used to elaborate on the front view and allow the back of the work to remain in the rough. Mrs. Scantlebury found it more than difficult to duplicate a real Egyptian costume. She browsed through a great museum, searched here and there, and finally achieved her masterpiece—a trim Egyptian personage wearing her carefully plaited piece of linen in just the most fashionably latest 4000 B. C. mode.

So this is what has happened in dollland—Mrs. Scantlebury waved her wand.



Nobody likes to play more than do Wilhelmina and Pieter, and they are staring around for windmills and dikes and the placid flats of Holland



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Always fits perfectly because it is adjustable, expanding with the baby's growth.

Does away with fussy buttons. The Rubens fastens in the back with a single safety pin.

For children from birth to five years old. In cotton, merino, wool, silk and wool, and all silk.

If your dealer hasn't it, write directly to us. But don't accept an imitation—the *genuine* Rubens Shirt has the name "Rubens" stamped on it.

Rubens

None genuine without this signature

Manufactured only by

RUBENS & MARBLE, INC.

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No. Buttons — No Trouble

Trade Mark Reg. U. S. Pat. Off.



"IT feels so comfortable—and I haven't touched my hair since morning! Fashionettes keep every lock trim and pretty all day long."

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Invisible HAIR NETS

are equally adaptable to simple or elaborate coiffures. They are made of the finest real hair in all shades, hygienically processed for invisibility and strength. In cap-shape, all-over, and self-conforming styles, each in a sanitary envelope. At all good stores. Send for Colonial Quality Booklet—the index to standardized "National Needfuls."

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Kleinert's Dress Shields Baby Pants, Sanitary Goods and Rubber Sheeting are perpetually new in design and styles; but their quality has been a recognized standard for forty years

"Buy Knowingly"

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FOR THE BABY!

The Specialist Shoe

Sold Only by Franklin Simon & Co.

PROTECTS THE TINY FEET, SUPPORTS THEM, COMFORTS THEM, AND LEAVES THEM ROOM TO GROW AND TO WIGGLE!



Ages 1 to 2 Years
Sizes 2 to 5
$4.50

A BABY puts its feet in its mouth just to show older people how tenderly such tiny feet should be cared for!

That is why we have had this shoe designed by an orthopaedic physician who knows all about the subject.

They are made of a fine white buckskin, or of tan or black kidskin; with flexible hand-sewn turned soles, and are perfect shoes for Baby's perfect feet!

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

Children's Shoe Shop—Third Floor



SUNTAN LEATHER
TIE RACKS

A highly pleasing, beautiful gift—distinctive and high class. Made from especially prepared SUNTAN Suede Art Leather. Durably constructed, will withstand a lifetime of usage.

The Poinsettia, California's flaming Christmas flower, appliqued amid Golden Poppies, as in illustration; or, foliage from the Pepper tree, with clusters of blossoms of both red and green seed, may be selected. In either design the natural colors have been faithfully reproduced by talented artists.

If in doubt as to a gift that will please, give a SUNTAN LEATHER TIE RACK.

Either design with initials burned on, sent prepaid to any address upon receipt of $3.50. Other floral designs or colors of leather substituted for these if desired, 50c extra. Same with Pillow Covers. Guaranteed as represented or money promptly refunded.

Suntan Leather Pillow Covers

Made from SUNTAN BRAND Suede Art Leather, richly tanned and soft as chamois. Pillows illustrated are selected at random from a large number of equally attractive designs. Each a work of art; every shade in foliage or flower accurately portrayed; colored perfectly.

Highly desirable for any occasion. Order both; you will be delighted with them. Sent prepaid Ten Dollars each including Floss Pillow made of Brown Suede Leather with imitation-leather back.

Suntan Leather Company
118 West Ninth St., Los Angeles, Calif.

Catalogs of Suntan Draperies, Leather Pillow Covers and Novelties mailed free upon request. Wide selection; beautiful creations. Individual designs made to order.



A LITTLE JOURNEY *to the* PAST

In the Heart of Normandy Still Stands The Historic Abbey of Saint George-de-Boscherville, an Edifice Contemporary With That Great Norman William Who Changed the Course of English History

WITH the prospect that October may now bring us our long-lost and sadly missed freedom to travel in Europe and live again under the spell of its age-old civilization, the mind turns eagerly to the thought of journeys there, long cherished in the memory and now within reach.

One of the most delightful of these historic pilgrimages leads to the heart of old Normandy, where on the edge of the magnificent public forest of Roumare, stand the ruins of the Abbey of Saint George-de-Boscherville, its abbey church preserved almost in perfection. The abbey, now nearly nine hundred years old, was founded by Raoul de Tancarville, preceptor of Duke William of Normandy, conqueror of England, and the church is only fifty years younger. The village of Saint Martin-de-Boscherville, nestling beneath the tall towers of the abbey church, is itself in part a survival of old Normandy, and in spirit and aspect, it belongs to that earlier time rather than to the twentieth century. All about is the dust of the vanished centuries. Not far away, in the heart of the Forest of Rouvray, stands the village of Genetey, where is preserved a house of the Knights Templars dating from the thirteenth century, and here, too, are a fifteenth-century chapel, the ruins of the Château of Genetey, and a great natural spring, or *aven*, as the Normans call it, named "Le Grand Puchot." In such a region, dusky with miles of forest and thickly sown with relics of old feudal times, might well have been laid the scene of that prose idyll, "The Forest Lovers."

BY LAND OR WATER

The pilgrimage from Rouen to Saint George-de-Boscherville may be made by river steamer on the Seine to Croisset, and thence by vehicle or on foot by way of the steep road to Canteleu and the great highway through the Forest of Roumare. One may speed from Rouen to Saint George-de-Boscherville by motor-car at fifty miles an hour, or choose the humbler route of the Seine and the walk through the forest. The brief voyage on the river ends just as the swift little steamer comes in sight of two entrancing tiny islands, the homes of whose fortunate inhabitants stand amid a smother of rich foliage sentinelled by half a dozen tall poplars. Croisset, which, in spite of its promising name, does not increase, slumbers idly beside the Seine with one of the noblest of French public highways sweeping away beneath dense, closely planted trees to Rouen. That unfailing politeness of the French common people prevails at Croisset, and the pilgrim who pauses to ask his way will probably find himself accompanied for some hundred yards by the plain housewife of whom he happens to have made the request, and he may be sure of being infallibly directed.

That climb by the hard path up to Canteleu is a veritable journey into the past. The way, with its short turns and steep short cuts, intersects the broad serpentine highway of the state, which sweeps by long curves and easy gradients to the summit. The highway is climbed by every sort of vehicle, from the mad motor to the huge farm-carts, which, laden with big pigs above and little pigs hung in swinging panniers between the wheels, go and come between Canteleu and Rouen, as just such carts have gone and come, driven by such farmers and bearing pigs of like kind, since the time when the semi-ruinous carvings of these old churches and abbeys were fresh from the chisel of the mediæval workman.

THE WOMEN OF NORMANDY

In autumn, the banks that line the way are clad to their summits in blackberries, ivy, and flowering plants. Canterbury bells peep out from the tall grass, and gay burdock blossoms star the wayside. Children climb the banks for blackberries, and Norman girls of proud carriage and well-cut features are ever at hand to direct the traveller, with that always ready sweet, *"Oui, M'sieur,"* which gives a man the sense of having received a personal decoration.

Rouen and its environs abound in fine young women of the simpler class. They carry themselves with a singular grace, and walk with a movement that is at once free and womanly. Something of the pride and energy that made Duke Rollo's piratical comrades the terror of civilized France, and Duke William's, the conquerors of Saxon England, lingers still in these women of Normandy. They look like the descendants of heroes and conquerors, yet they have the perfection of courtesy for any traveller who pays them by word and lifted hat the simple tribute which is due their sex.

A BOLD PANORAMA

Canteleu overlooks the valley of the Seine to Rouen, a bold panorama for which the local inhabitants have a lively appreciation. The slope to Croisset appears from the heights of Canteleu as a dense mingling of tree-tops, with bits of orchard, lawn, and the roofs and gables of quaint old houses intervening. On the edge of the Seine at Croisset is the early house in which lived Flaubert's father, and where the son wrote those brilliant and terrible romances. Canteleu welcomes the traveller to half a dozen rather squalid looking restaurants, but seldom has the most squalid Norman place of entertainment a mistress without a sense of what is seemly in the matter of her business. Bread, butter, cheese, and beer at one of these little places is served with neatness and courtesy, and

(*Continued on page 196*)



The comfort of one's guests is the first thought of the accomplished hostess.

INSTANT POSTUM

instead of coffee leaves no after-irritant to mar a pleasant feast.

Thus a word to the cook—"*Postum* instead of coffee"—means comfort to hostess as well as guest.

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Foresight suggests that you take advantage of this opportunity. A record fur season is here, and to relieve the rush later we offer this inducement for you to buy now.

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Send today for the ALBRECHT book of furs—the standard fur guide of women of fashion. Dont buy your season's new furs until you have consulted this book.



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For The First Time In History It Is Now Possible To Duplicate A Sulphur Spring In Your Own Bathtub For

Rheumatism

Millions of men and women of all races, and in all climates, have proved—over and over again—that certain forms of baths have power to relieve physical disorders and ailments. And so, from earliest recorded time, people have availed themselves of the remedial effects of these baths.

They didn't know just what it was that made them whole and sound again; that took the pain and swelling out of limbs, assuaged their fever and banished their disorders.

They Only Knew That the Baths Healed Them

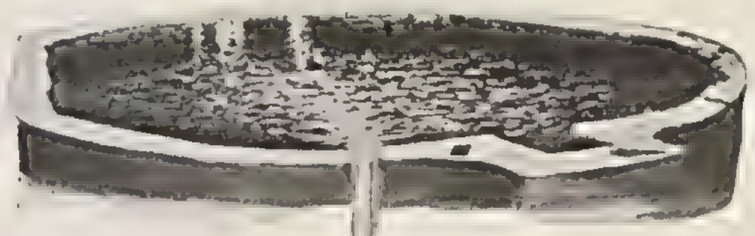
They only knew they were ill—and that, through the healing influence of the bath, **they were restored to health.**

And so, to this day, people from all parts of the world journey to these miracle-working springs. Many travel thousands of miles to get the benefit of these wonderful waters. And they come back home cleansed of their infirmities, and filled with fresh vigor and sound health. **These are facts that have been proven millions of times.**

Hardly a person in the civilized world but knows some one who has gone to the famous European resort in Bath, England; the Spa, Belgium; Aix les Baines, France; or to the Hot Springs, Arkansas; Hot Springs, Virginia; White Sulphur Springs, West Virginia; Mt. Clemens, Michigan—almost crippled, to come back with a new lease of life.

It Isn't the Spring Itself—It's the Sulphur in the Spring That Works the Miracle

It is the healing minerals held in solution in these particular waters that **neutralize the poisons in the body,** and helps remove them from the system.



Of all these minerals, the most potent is **sulphur,** recognized by the medical profession as one of the greatest of all remedial agents. It is this powerful, **yet absolutely harmless,** product that **removes the cause of many** of the most painful disorders that afflict human beings.

The heat of the water opens the millions of pores of the body, through which the sulphur passes into the tissues, and thence into the blood stream. Thus the most deep-seated and chronic of rheumatic and kindred disorders are reached and the pain-poisons that cause the suffering are eliminated.

It is by use of this wonderful natural remedy that chronic rheumatism, neuritis, sciatica and lumbago are overcome.

Skin eruptions of the most aggravated type—that resist practically every other form of treatment—are relieved. Acne, pimples and skin blemishes of all kinds disappear, sometimes in a very few days after commencing treatments. This is common knowledge.

What is not generally known, however, is that, through a marvelous medical discovery,

The Same Results Can Now Be Secured in Your Own Home

without any expense for travel and hotel accommodations, and without any loss of time from business or household duties.

Nature's secret has finally been wrested from her. Scientists have at last found the way of dissolving sulphur and holding it in permanent solution. They have discovered a process whereby all the remedial virtues of the famous sulphur springs can be bottled up and made available anywhere. To this discovery they have given the name SULFLUID.

The Proof of Genuineness

SULFLUID is the only preparation in the world that contains more than 20 per cent of Sulphur, soluble in water, as is proved by the statement of Henry J. Wasson, A.M., M.Sc., of the Department of Chemical Engineering, Columbia University, New York City. Standard samples submitted to Dr. Wasson, after complete analysis, were reported by him as follows:

"The sample of 'SULFLUID' submitted to me for examination contains 21.1 per cent of total sulphur, carried in a harmless solution."

(Signed) H. J. WASSON.

This authoritative statement, from one of the leading chemists in America, should convince anyone beyond the shadow of a doubt of the absolutely harmless nature of SULFLUID. Being **identically the same in every respect as found in the waters of the most celebrated Healing Sulphur Springs in the world,** it is only reasonable to believe that you will derive the **same benefits from SULFLUID at home** as you would by going to the Springs.

Even the Worst Cases Are Helped

No matter how painful or how long standing your rheumatism, neuritis or lumbago may be, a course of SULFLUID baths will set you to rights again. If your muscles are sore and stiff, if your joints are swollen and inflamed, if you are nervous or run-down, if you suffer from any form of skin eruption, you will derive grateful relief from SULFLUID.

Try It at Our Expense

We have proved what the SULFLUID baths will do in hundreds of cases—we know what they will do for you. Therefore, we will send you enough SULFLUID or a course of twenty-one baths—the course prescribed at the best known Springs, and let you take a week's vacation of these baths. When you see the results in your own case, decide whether or not you wish to continue the full course of treatment.

Why You Need Send No Money

We insist that you send no money. We do not even ask you to pay the transportation charges. Merely send your name on the coupon and we will ship you the full course of baths. Take the week's treatment at **our expense** and learn for yourself its miraculous powers. Experience the relief from your chronic suffering. Then decide. If you have not been relieved, if you have not been convinced, return the remainder of the treatment at our expense and you will owe us nothing. If you are benefited, **as we know you will be,** else we could not make this offer—you may then pay for the entire treatment, the price of which is only $9.00—**no more than the cost of a single day's treatment at the Sulphur Springs.**

Send us the coupon NOW.



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I accept your offer and will try three Sulfluid baths without obligation on my part. If I find that the baths are not beneficial, I will return the balance of the treatment at your expense and I will owe you nothing. If the week's treatment has relieved me and I decide to continue with the treatment I will send you $9 within one week after receiving Sulfluid, for the entire treatment of 21 baths.

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"Les Produits Esthétiques du Dr. Dys"

CRÈME DE BEAUTÉ—Both a day cream and a skin food, this keeps the skin smooth, firms the tissues and fills out wrinkles and the age-betraying lines back of ears and under chin. Used with our neck exercises and Lotion Supra, it makes a thin, wrinkled neck round and firm. $1.50, $3.50.

LOTION SUPRA—For contracting loose skin and reducing puffiness. Unequaled for tightening the skin under the chin. $3 and $5.

SÉVE DERMALE—A strengthening tonic which restores firmness and elasticity to sagging muscles. Oriental essences—wonderfully rejuvenating. $2.50, $7.50.

SACHETS DE FRAICHEUR—Squeezed in the ablution water, these provide a delightful herb bath which softens and whitens the skin, freeing it from the last traces of tan and sunburn. Box of 25, $2.50.

EAU PRINTANIÉRE AND CRÈME PRINTAINIÈRE—A fragrant skin tonic and a protective cream to use before powdering. Immediately effective, they give a lovely finish and the brilliant clearness of skin admired in the Parisienne. CREME, $2. EAU, $3.

SAVON DU DR. DYS—A bland, soothing soap made with the cream of fresh milk. Better than cleansing cream for delicate skins; ideal for baby's toilet. 75c.

POUDRE DE BEAUTÉ—Atoms of rice flowers and white violets—the face powder supreme. All tints. $2.25, $4.50.

LOTION ROSÉE—A beneficial liquid rouge, impossible to distinguish from a natural flush. Waterproof, lasting. $1.50, $2.50.



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Never Remove The Cuticle!

—train it with

Lustr-ite Cuticle Ice

(The Cuticle Softener)

Just as your hair grows faster when you cut the ends regularly, so the cuticle at the base of your nails only grows harder for being removed, either with scissors or harmful acids.

Lustr-ite Cuticle Ice not only softens the cuticle, allowing it to be pushed back easily and gently, but prevents its growing to the nail and gives a far smoother and more exquisite finish than can be obtained by any other method.

Send for free Sample—

generous enough to prove this on your own nails, and an interesting booklet, "The Better Way to Manicure", which illustrates with photographs every step in the process.

The Four Essentials

to manicuring the Lustr-ite way can be purchased separately or in convenient sets. They are:

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An antiseptic cream which softens the cuticle and prevents it growing to the nail .....35c.

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A fragrant white paste to make the tips of the nails snowy .....35c.

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As a preliminary to an exceptionally high polish and to impart delicate pink tint .....35c.

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Produces brilliant lustre that can be renewed after washing by rubbing nails across rdy palm.....35c

The sets contain each of these essentials, together with a file, orangewood stick, and emery boards.

Boudoir Set, with full-size jars.....$1.50

Traveling Set..... .50

On Sale At All Department and Drug Stores

The Lustrite Corporation

42 Fulton Street

Brooklyn, New York

A LITTLE JOURNEY *to the* PAST

(Continued from page 194)

it may be added that not one of the items is other than excellent.

Ten minutes or a thought less brings the traveller from the village to the entrance of the forest. On reaching the shades of Roumare, the village ceases to straggle along the highway, and farmhouses, centuries old, along with the new and tasteless villas of well-to-do citizens, vanish. The broad highway is edged on either hand by a strip of grass, and then by the thick-growing trees of the forest. As far as the eye can reach extend the dense and silent rows of trunks, for the most part tall slender pines, erect, motionless, touched with the warm salmon tint that distinguishes the bark of that tree in youth. Now and then, a green roadway, used only by the foresters, extends in a narrow straight line apparently for miles through the forest. Sometimes abandoned roadways of this kind have grown up into brakes five, six, seven feet high, and this dense growth covers the ground interminably beneath the shade of the trees.

On the return journey, the ears may be saluted near the village of Canteleu by the echoes of children's voices where little French boys play hide-and-seek in the edge of the woodland. Those innocent echoes come from the sylvan depths with exquisite freshness, like sounds heard in dreams at early morning, when consciousness is penetrated by the noises of the outside world, shod as with velvet and powerless to disturb the sleeper with any touch of discord.

THE PICTURESQUE SURROUNDINGS

Transverse highways at many angles cross the main thoroughfare, upon which the traveller on foot walks, the sport of automobilists speeding by as upon the wings of the wind. Some of these less frequented roads plunge directly into the forest and lose themselves to the eye with an invitation of tantalizing seductiveness. Others run with rectilinear rigidity clean through the forest towards a hand's breath of sky that proclaims the ordinary world of village and farm beyond. Sometimes, upon such a highway, a huge Norman farm cart advances beneath the trees, a lonely moving object in all that clean expanse of restful silence and greenery.

Barely has the traveller emerged from the forest, when he sees upon his left a great area of ground enclosed by an ancient wall and sentinelled by the clustered spires of a church that looks, in the distance, like a creation of the last dozen years. One hardly suspects that here is the Abbey of Saint George-de-Boscherville and its noble Norman church. Fifteen minutes more through the mingled mediævalism and modernism of the village bring one to the enclosure of the Abbey. The ground here is now farmed by the local peasants, but one can guess what it must have been when the manifold activities, religious and secular, of the monkish community went on here in full flood, and all the region round was, in a fashion, tributary to the abbot.

MINGLING NORMAN AND GOTHIC

The Abbey ruins mingle the strict Norman and the pointed arch of the Gothic. Such is the Chapter House with its triple Norman doorway. The church itself, marvellously preserved throughout the centuries, is pure Norman and beautiful in every part. Within, it has been restored, but the restoration in much of the structure has not gone beyond a recalsomining beneath which one recognizes the irregularities of the old Norman pillars, while the beautiful proportions are undisturbed. Without, the noble Norman doorway looks as it must have looked for the better part of the time since the conquest of England, while the towers stand aloft, erect and beautiful, perfect examples of the architecture they typify so well.

All about the church slumbers the little village, as it must have slumbered when the abbey was in full activity. Looking on it, the traveller imagines himself in the days when the brethren went back and forth, among their lay neighbours, clad in monkish garb, while bells called to prayer, and the refectory was soberly gay at meals and cheered by Norman cider, the drink of all the region even to this day.

E. N. VALLANDIGHAM.





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Practical little garments of the finest wool obtainable, knitted on shape-retaining lines, and sturdily reinforced to stand the roughest wear.

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The specialist who created the wonderful La-may Face Powder* has invented a new rouge. The rouge is inside the puff. All you do is to rub the puff on your face. It comes through the puff just as you need it. It goes on splendidly and stays on the face until you wash it off. The puff is in a dainty metal box. The box cannot break and the rouge will not crumble like the old-fashioned kind. This newly invented rouge is called La-may (French, Rouge L'Amé). It gives a beautiful color that looks natural under the strongest light. There are two colors—medium and dark. The fifty cents package will last six months, yet the box is small enough to fit your purse. When you use this pure, harmless Rouge and see how much more convenient it is and how much better it stays on, you will understand why thousands of women say it is the best they have ever used. Because La-may Rouge is so new, your dealer may not have it yet, but he can easily get it. If your dealer refuses to get you a package, you may order by mail from Herbert Roystone, 16 E. 18th Street, New York.

*La-may Face Powder is that new powder that became popular so quickly. It is guaranteed absolutely pure. It does not contain rice powder or white lead. It stays on until you wash it off. The large box is sixty cents and the half size thirty cents. It is now used by over a million American women.



The Rouge Is Inside the Puff **The Dainty Metal Box Cannot Break**



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Not a coloring—just a shampoo de luxe containing Castile Soap and Henna skillfully combined. Gives glorious glints to the hair—Brightens, beautifies, cleanses. Leaves the hair fluffy and lustrous. Our patrons pronounce it wonderful. Two applications in package, Price **50c.**

"Health-Glow" Waterproof Rouge. Marvelous in color—like rich glowing blood—gives the skin a radiant glow of health. Stays on in Surf Bathing. Liquid, **75** cents. Tube in silk case for shopping bag, **75** cents. Sample tube, **15** cents.

"Peachblow" Complexion Powder. An exquisite powder of gossamer fineness. It clings to the skin like the soft down of the peach and improves the texture. A tint for each complexion. Price, **$1.00.**

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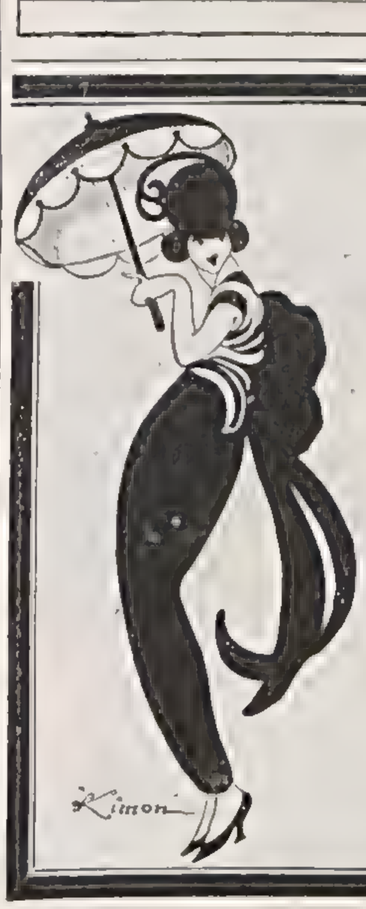
PARLOR MAID (left)—Imported English mohair uniform, gray or black, $16; navy or brown, $18. In imported Irish poplin, any color, $8; black French sateen, $5.50. Headpiece of broad ribbon and organdy, $7. Apron, collar and cuffs, $5 complete.

PERSONAL MAID (center)—English mohair uniform, black or gray, $16. Apron, collar and cuffs, $4.

NURSE (right)—Coat of English serge in navy, gray or black, $45. Bonnet, $14; without veil, $11. Collar and cuffs, 70c.

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We have just brought out a new line of light weight summer suitings weighing only about six ounces to the yard, price of which is $3.25 a yard. Biltmore Industries were originated 18 years ago by Mrs. Geo. W. Vanderbilt on the famous Biltmore Estate, where they were operated until 1917, when they were purchased by Grove Park Inn, the finest resort hotel in the world.



We have received two gold and one silver medals.

We make over ninety patterns and colors.

Single widths, seven to eight yards to a coat suit. Summer weight, $3.25 per yard. Regular weights, $3.75. Overcoat weight, extra heavy, $4.75.

Samples costing us 10¢ each will be sent on request. Please do not put us to this expense unless you are seriously considering our homespun.

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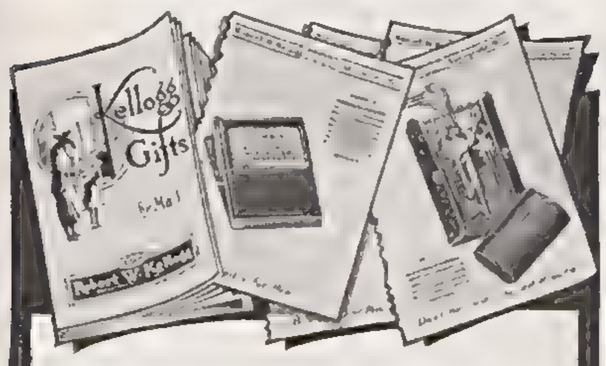
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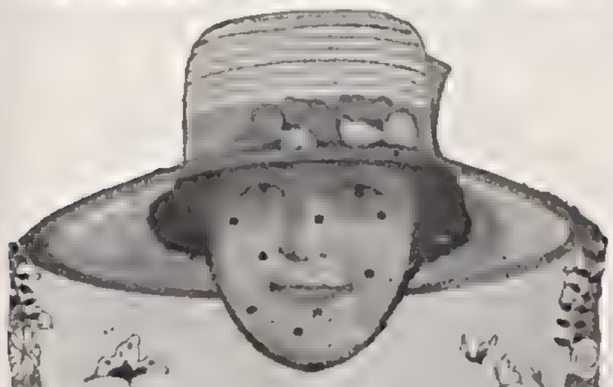
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Visit the Vogue Pattern Room—where Vogue is the hostess and you are the guest. There is no obligation to purchase—the establishment of these rooms is just another link in Vogue's service to you. Opposite are listed the Pattern Rooms and shops that sell Vogue patterns. All of them will fill your mail-orders. But by calling you may have Vogue's personal service.

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Vogue Pattern Room, Connally Bldg., Room 203
ATLANTIC CITY, N. J.:
Braunstein-Blatt Company
BALTIMORE, MD.:
The Jennings-Thomas Shop, 414 N. Charles St.
BOSTON, MASS.:
Vogue Pattern Room, 149 Tremont St., Room 605
BROOKLYN, N. Y.:
Abraham & Straus
BUFFALO, N. Y.:
Flint & Kent
CHICAGO, ILL.:
Vogue Pattern Room, Stevens Bldg., Room 932, 20 North Wabash Avenue
CINCINNATI, OHIO:
H. & S. Pogue Company
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Halle Brothers
COLORADO SPRINGS, COLO.:
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LONDON, E. C., ENG.:
Vogue Pattern Room, Rolls House, Breams Bldg.
LOS ANGELES, CAL.:
Bullock's
MIAMI, FLA.:
Burdine & Quarterman
NEWARK, N. J.:
L. Bamberger & Company
NEW ORLEANS, LA.:
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NEW YORK CITY:
B. Altman & Co., Fifth Avenue and 34th Street or Vogue Pattern Room, 19 West 44th Street
NORFOLK, VA.:
M. L. Hofheimer
PADUCAH, KY.:
The E. Guthrie Company
PHILADELPHIA, PA.:
Vogue Pattern Room, Empire Bldg., Room 304, 13th and Walnut Streets
PITTSBURGH, PA.:
Joseph Horne Company
PORTLAND, ORE.:
The Waist Shop, Lennon's Annex, Portland Hotel Court
PROVIDENCE, R. I.:
Gladding Dry Goods Co.
RICHMOND, VA.:
The Gift Shop 320 East Grace Street
SALT LAKE CITY, UTAH:
Keith & O'Brien
SAN ANTONIO, TEXAS:
The Specialty Shop
SAN FRANCISCO, CAL.:
Vogue Pattern Room, 233 Grant Avenue
SEATTLE, WASH.:
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Vogue Pattern Room, Century Bldg., Room 821, 313 North Ninth Street
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OH, because they thought there'd always be plenty of houses to rent. And they went away for the summer without renting one. Or else they outgrew their apartment—and the house famine came before they could find another. Or the landlord calmly went and sold the place over their heads, after they'd been in it ten years! Or they got married without realizing that they couldn't live in a wedding ring. None of them thought of *building* a house. But a great many of them will have to.



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This is just one of the House & Garden houses—windows open over a green valley, flagged path leading to a hospitable doorway. You could be happy here—couldn't you?

These 5 Numbers of House & Garden, $1

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October — Fall Planting

Here comes the winter garden (no capitals, please) with directions in full for its joyous making. What bulbs to plant in the fall—how to make a rock garden—just which of the bird houses are favorably considered by our friends of the air—and then the Fall Planting Tables, those invaluable pages that represent years of expert investigation, all codified ready for you.

November — House Planning

Are you building a new house? Then here's an article on getting together with the architect, another on collecting for building, a third that tells all about planning for the furniture to go in the various rooms of the new house. And—best of all—you'll find a whole collection of little houses, each perfect of its kind.

December — Christmas House

What does Christmas mean to that house of yours? A new rug perhaps? A chair or two that the living room has coaxed for? A floor lamp? All the things that the house wants are in this number, together with the newest ways to hang the holly and dress the tree and plant Christmas in the heart of the dinner table.

January — Furniture Number

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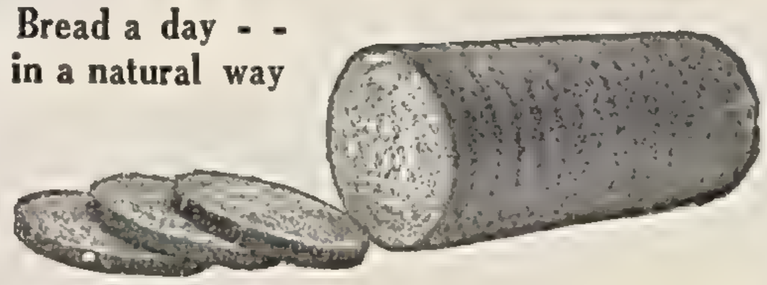
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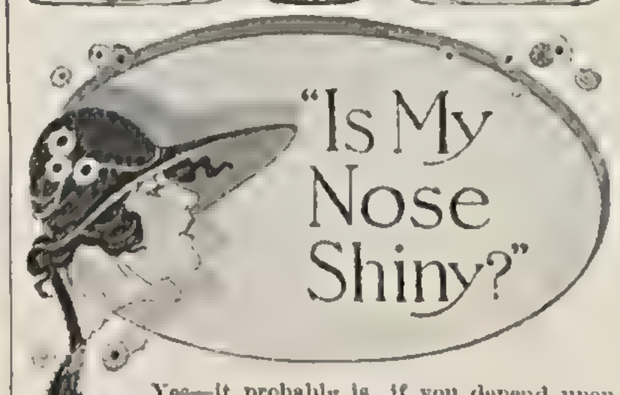
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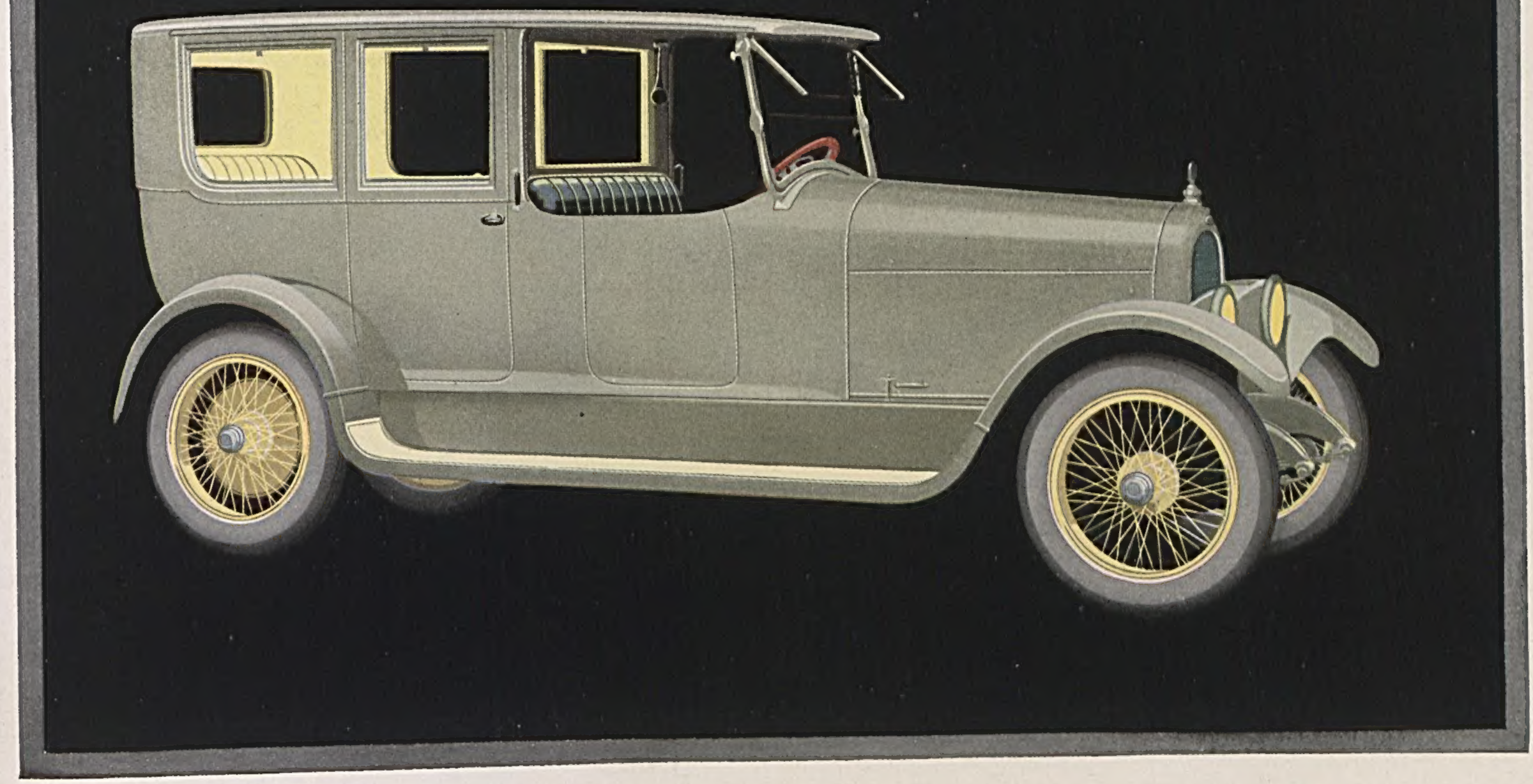
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